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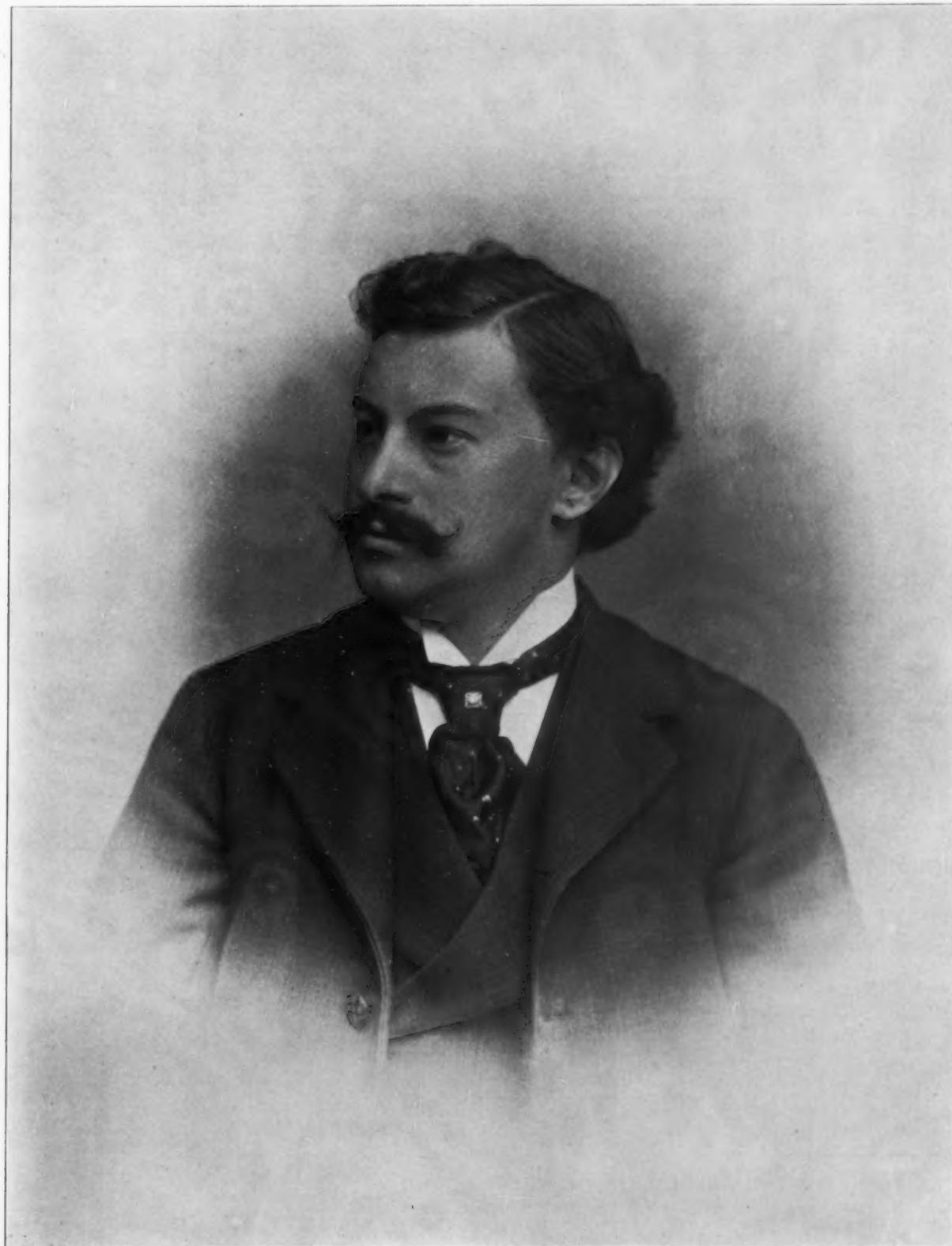


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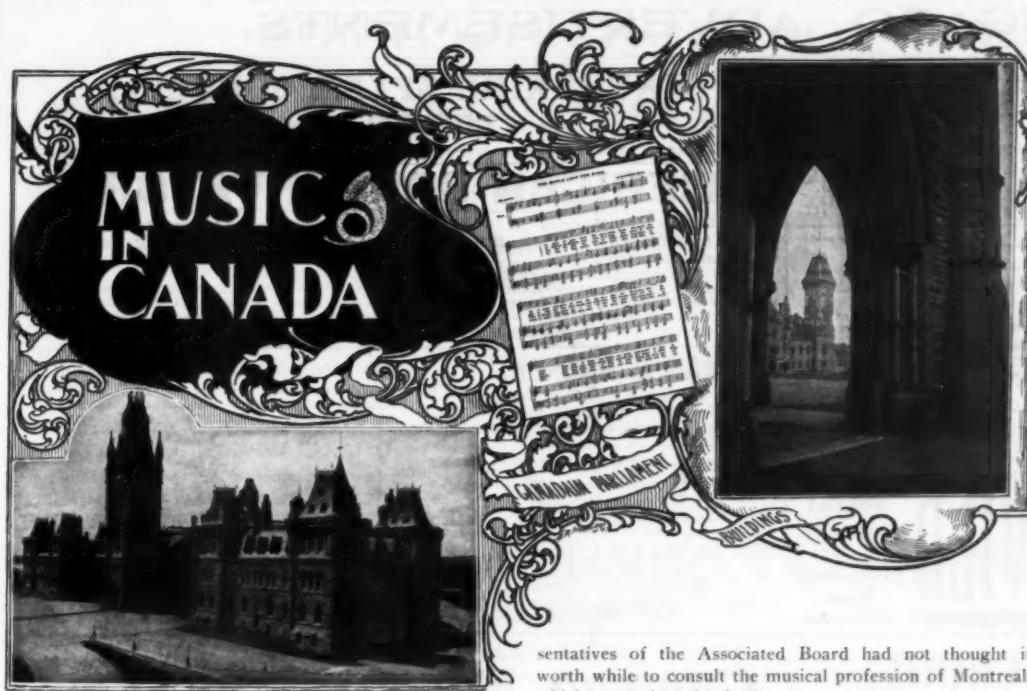
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THE MUSICAL COURIER, 86 GLEN ROAD, ROSEDALE,
TORONTO, October 6, 1898.

"All great song, from the first day when human lips contrived syllables, has been sincere song."—RUSKIN.

WHEN the Canadian musician says, "We need no examinations here, other than our own," he is, above all things, sincere. And he is right. The men who for years have worked day and night for the cause of music in this country, who are beginning to see the splendid results of their own labors, are surely the ones who should reap the sole reward. There is but one answer necessary to the question, "Shall English examinations be introduced into Canada?" and it is this "They are not needed here."

But these musicians are not only sincere: they are desperately in earnest, and if the matter be pressed too far they may assume a different attitude. The time may come when they will use sentences possessing as much dramatic element as this:

There is no terror, Cassius, in your threats,
For I am armed so strong in honesty
That they pass by me as the idle wind, which I respect not.

If some of the gentlemen who are advocating the introduction of these examinations realized what is the true meaning of this opposition it would be a revelation to them. If they had seen the troubled expression on the face of one of the musicians here—a man who has enough ability to be a great statesman—as he sat at the desk in his spacious studio and said: "Outside examinations should not be introduced into Canada. It must not be"—they would begin to change their opinions. If they understood that the instincts which move such men to speak thus are essentially patriotic; if they could see that the motives which led them to protest do not wear a mercenary attire, but are robed in noble garbs, they would lower the curtain of sympathy upon their propositions, thereby establishing a happy bond of mutual esteem.

* * *

An official dispatch from Montreal gives the following account of a mass meeting held in the interests of the examination protest by the musical profession of that city:

"A meeting of the musical profession in Montreal was held last Thursday, September 29, in Karn Hall, among those present being D. Duchame, R. Pelletier, Emery Lavigne, J. D. Dussault, A. Fortier, C. Von Konigsberg, Wm. Bohrer, Max Bohrer, S. Fraser, E. Broome, A. Dorey, Wm. Reed, Miss Syne, Miss Bengough, Mrs. Panalt, H. C. Stan and others. The chair was taken by E. McMahon, choirmaster of Notre Dame Church.

"Mr. Fortier protested in strong terms against the intrusion of the examinations of the Associated Board, which he contended were absurd, ridiculous and inartistic, more especially in regard to the teachers' diploma, which he stated was complete nonsense.

"Mr. Konigsberg was opposed to the idea of introducing these examinations in Canada, which examinations, he observed, were not for the benefit of the Canadian teacher, but for the financial advantage of the Associated Board.

"Mr. Bohrer thought the plan of introducing such examinations was detrimental to the musical progress of the country. Canada was a young country, but he thought that Canadians were good enough for Canada; that our own musicians were fully qualified to superintend the examinations of aspirants for musical honors and that the repre-

sentatives of the Associated Board had not thought it worth while to consult the musical profession of Montreal, which was a breach of etiquette.

"Mr. Broome did not see the force of the opposition to the English examinations and he was in favor of having them come to Canada."

"Percival Illsley stated the result of his interview with the musicians of Toronto, explaining that the latter were fully organized in a plan of campaign."

"The following resolution was proposed by Mr. Dorey, seconded by Mr. Fraser, and carried:

"That the proposed examinations of the Associated Board are unnecessary; that the standard is below what may reasonably be expected in Canada, and that the musicians now assembled enter a protest against their intrusion into Canada.

"The following committee was formed for the purpose of conferring with the musicians of Toronto with a view of putting the protest in practical shape: Messrs. Pelletier, Fortier, Price, Illsley (secretary), Duchame, Dussault, Wm. Bohrer, Reed, Reyner and Dorey."

A postscript to this official report from the secretary of the committee in the Canadian metropolis says: "The Montreal men are all right and solid with the exception of the gentleman named."

* * *

The *Globe* of October 1, contains a long letter from Charles A. E. Harris, of Montreal, who favors the introduction of these examinations. The same paper, in its issue of October 5, prints a reply to Mr. Harris' letter, written by Mr. Church, secretary of the Toronto committee which is furthering the interests of the protest.

F. H. Torrington, director of the Toronto College of Music, has written a letter regarding the examination question to Mr. Southgate, of Trinity College, London. Dr. Vincent, a gentleman who is highly respected by the musical people here, lately visited Canada on behalf of Trinity College, and, after referring to his sojourn in the Dominion, Mr. Torrington says in his letter:

"No doubt he will have advised you of the state of things here, musically, and particularly in regard to English examinations in music, which have been very much prejudiced by the manner in which the United Board scheme has been introduced into Canada by the enterprising secretary, whose extraordinary mode of proceedings has not only produced a feeling of opposition to the whole scheme, but has united the great majority of Canadian musicians in a protest not only against these examinations in particular, but has created a strong prejudice against the other scheme being introduced. The spirit manifested by the Trinity College London circular and also by Dr. Vincent, presenting the same, has brought into existence among us nothing but a kind spirit, but it was, to say the least, unfortunate that the agent of the first scheme made a false start. The fact that the representatives in this country in most cases seem to know absolutely nothing of the musical status or the musical wants of our country, and whose main qualification seems to have been social and financial standing only, has given a ludicrous aspect to the whole thing."

"As you know, from the many letters that I have written in favor of the connection of our Canadian College of Organists and the English examinations, there was no stronger advocate of an arrangement being made than I was, based upon the assumption that the names of musicians, honored in this and every other country, such as Sir John Stainer, Sir Alexander Mackenzie, Sir Frederic Bridge, Sir Arthur Sullivan and other eminent musicians, would not countenance any examination scheme which had

not as its first principle the raising of the standard of musical education, first and foremost. A very decided impression has been made throughout Canada by the Hon. Secretary, through the elaborate scale of charges for examinations, certificates, &c., from the lowest to the teachers' diploma, with appendages that the scheme partakes more of a financial than a musical nature, and as such seems to be to reap where those whom the secretary represents have not sown, and this in a manner which savors of contempt of Canadian musicians and their work, a natural feeling of resentment now exists against this officer's action."

Another important meeting will be held at the Queen's Hotel, in this city, on Saturday next, October 8, when Canadian musicians will again endeavor to stop this examination "invasion," as it is being called.

* * *

A large audience assembled on Tuesday evening in Massey Music Hall to hear the first of Mr. Suckling's present series of concerts. The artists were Adele Aus der Ohe, Frangcon-Davies and Leo Schultz and the program was as follows:

Sonate, G minor, op. 22.....	Schumann
Miss Adele Aus der Ohe.....	
Prologue from Pagliacci.....	Leoncavallo
Frangcon-Davies.....	
Hungarian Rhapsodie.....	Popper
Leo Schultz.....	

Piano soli—

Nocturne, F minor, op. 55, No. 1.....	Chopin
Three Etudes, op. 25, Nos. 1, 2 and 3.....	Chopin
Polonaise, A flat, op. 53.....	Chopin
Miss Adele Aus der Ohe.....	

Songs (new)—

All the World Awakes To-Day.....	German
The Dew Upon the Lily.....	German
My Song Is of the Sturdy North.....	German
Frangcon-Davies.....	

Cello soli—

Nocturne.....	Chopin
Dance of Sylphs.....	Popper
Leo Schultz.....	

Songs—

Thy Beaming Eyes.....	MacDowell
The Royal Red Rose.....	Clarence Lucas
Frangcon-Davies.....	

Piano soli—

Melodie.....	A. Aus der Ohe
Tarantelle di Bravura.....	Liszt
Miss Adele Aus der Ohe.....	

It Is Enough (from Elijah).....

Mendelssohn	
Frangcon-Davies.....	

Cello obligato—Leo Schultz.

Aus der Ohe, as usual, played magnificently. Her interpretation of the Andantino in the Schumann sonata was exquisite. There was no superficial sentiment about it; from beginning to end it was beautiful, artistic and profound. This pianist is a favorite in Toronto, where the people are glad when she comes and sorry when she leaves. Of her Chopin, Liszt and other selections it is needless to speak, for everyone knows how Aus der Ohe plays. To listen to her is to receive inspiration and instruction.

Frangcon-Davies is another artist who is welcome here, and this time he brings with him a waft from the Worcester Festival. From the Leoncavallo number to "It Is Enough" (from "Elijah") his singing gave true enjoyment.

Leo Schultz completed the trio of artists, playing most acceptably.

In criticising this concert yesterday the *Mail and Empire* surprised its readers by making the following statement:

Once upon a time there was a curate in Conway, Wales, who was not much of a preacher, but could sing the Psalms nobly. * * * Nothing in his early environments had tended to produce any stage ambitions. One day, however, the vocally gifted curate chanced to meet an actress of experience and judgment. She heard him sing, and said to him that he ought to be on the stage. So presently the Welsh curate drifted down to London and obtained an engagement in a big city choir, and then he commenced to take concert engagements, and finally became a member of the Carl Rosa opera company, and since then his fame has been growing. Thus Wales lost a poor preacher, and England and America gained a great singer, for this is the story of Frangcon-Davies, the baritone, who sang at Massey Hall last night.

* * *

To-night the Dannreuther Quartet will play in the Pavilion, under the auspices of the Ladies' Chamber Music Society. It was first announced that the Kneisel Quartet would perform on this occasion, but this letter to the secretary of the above-mentioned society explains the reason of the change:

"BOSTON, September 24, 1898.
DEAR MADAM—I telegraphed yesterday that the Kneisel Quartet cannot play on October 6, and asked you to postpone the concert until next spring. Owing to the loss of three of the first wind instrument players on the steamship Bourgogne and the addition of several new instrumentalists, Mr. Gericke, the conductor of the Boston Symphony Orchestra, who has just arrived in Boston, has ordered several preliminary rehearsals and meetings for the whole orchestra, and Mr. Kneisel, as the concertmaster, is compelled, according to his contract, to be present at all meetings at all times, and cannot possibly be excused. I therefore am obliged to request you to postpone the arranged concert until next spring. I am very sorry to have

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Sonata, first movement.....	Beethoven
Romance.....	Davidoff-Reinecke
Invention.....	Bach
L'Argonaise.....	Massenet
Kamenoi-Ostrow.....	Rubinstein
Valse, D flat.....	Chopin
Polonaise, C sharp minor.....	Chopin
Presto (Italian concerto).....	Bach
The Flight of Ages.....	Evan
Valse, op. 42.....	Chopin
O Had I Jubal's Lyre.....	Händel
Third Ballade.....	Chopin
Dream of Paradise.....	Gray

Miss Elliott.
Miss Knight.
Miss Dent.
Miss Taylor.
Miss London.
Miss Houghton.
Miss Fosdick.
Miss Breckell.
Mr. Brent.
Miss Eileen Millett.
Miss Tait.
Miss Mottram.

Mr. Torrington is indefatigable in his efforts on behalf of music in this city. There are many artists and students here who owe a very great deal to him, and who will be slow to forget what he has done for them. It is satisfactory to learn that the Festival Chorus is progressing favorably under his experienced baton.

W. C. Forsyth is one of the most progressive of Canadian musicians. Few people realize how much he is accomplishing. Mr. Forsyth is director of the Metropolitan School of Music, an institution which is in a decidedly prosperous condition. He is a keen music critic, as his numerous well written articles indicate. Then, he is a successful piano instructor, as is evident from the brilliant performance of many of his pupils. Though he is director of the Metropolitan School, Mr. Forsyth spends a large portion of his time in giving private lessons at his studio at Nordheimer's, which is in the heart of the city.

Though still a young man, he has written and published a large number of compositions, among which should be mentioned "In Golden September" (an impromptu romantique for the piano), Prelude and Fugue in C minor (for the organ), "Love Springs Up Wild" (a dainty song), "The Firefly" (a scherzo for the piano), "Song of the South Wind" (another piano composition), "Trust" (a song for contralto or mezzo-soprano), "The Valley of Silence" (another song), "Whip-Poor-Will" (a charming song with an appropriate accompaniment),

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From Paris.

PARIS. September 27, 1888.

PERCY JACKSON and Ashley Marvin are back in Paris from Italy, where Mr. Jackson has been studying the Italian side of his vocal education. They are stopping at the Hotel Ritz, Place Vendome. Their musical plans for the season are not yet defined. On Sunday they attend a dinner, partly given in their honor by the artist Rhéa, in her lovely home at Montmorency.

The friends of this gifted artist will be glad to know that her health is very much improved.

Miss Hamburger, who has been studying the past year in Paris, returns to America this week. She takes with her precious stores of things musical in the form of a well-equipped concert repertory, of which New Yorkers will receive the benefit this coming season.

Mme. Ed. Colonne has reopened her school of singing, one of the best in Paris, at 43 rue de Berlin.

A French baritone engaged as first baritone by Mr. Grau for the Metropolitan Opera House this year is M. Henri Albers. M. Albers is well known and liked at Covent Garden, also at Aix-les-Bains, where he has been singing this summer. He was one of the supports of the successful representation of "Tristan and Isolde" given recently at Aix. A local paper speaking of this artist writes:

"M. Henri Albers is a magnificent Kurwenal. What a superb singer! What an intelligent artist! He made his role, ungrateful enough in itself, one of the first in the piece. He was enthusiastically applauded."

He will be in America in a few weeks, when you can see for yourselves.

The Châtelet house, where M. Colonne gives his concerts, is being thoroughly renovated and adorned, and additional entrances are being made. The acoustics of the place also are being ameliorated. The concerts begin October 16. Twenty-four will be given. The first part will be a résumé of the work done during the past twenty-five years, which consisted of 604 concerts and 1,204 compositions by 198 composers. Six of the latter have been played 100 times—Berlioz, Saint-Saëns, Massenet, Beethoven, Wagner, Mendelssohn.

An attraction of the season will be special concerts given for the works of these composers, of whom two only are living. MM. Saint-Saëns and Massenet then will each conduct their own compositions on those occasions, and the sight alone probably will attract more attention than the greatest merit of the grandest symphony ever penned.

For Berlioz a grand festival, with the "Damnation of Faust," will be given in December, on the day of his birth—set by the way for December 14, although he says of himself that he was born on the 11th. Doubtless he was too young to remember.

The second period of these concerts will be consecrated to the best music of the best composers. In addition the Thursday afternoon affairs, which were so successful last year, will be resumed at the Nouveau Theatre, rue Blanche, to be alternated at the Odéon, twelve at each place. These will form a sort of general history of musical literature. At the Odéon lectures on musical subjects will be added.

This program places M. Colonne at the head of one of

The following is the program of the second organ recital lately given by W. H. Hewlett (of London) in Karn Hall, Montreal:
Fugue on St. Anne's Tune..... Bach
The Answer..... Wolstenholme
Swedish Wedding March..... Söderman
Serenade..... Schubert
Introduction to the Third Act of Lohengrin..... Wagner
Barcarolle (from Fourth Concerto)..... Bennett
Vesper Bells..... Spinney
Gavotte..... Hewlett
March in E flat..... Lefebvre-Wely

Mrs. Peter, of Winnipeg, writes:
"Our genial friend Harold Jarvis, the favorite Detroit tenor, will be with us again early in October. Mr. Jarvis' sympathetic voice, rich and resonant, powerful and magnetic, appealed to all who were fortunate enough to hear him last winter, and he comes assured of as warm a welcome as was accorded him on his previous visit."

An organ recital was given on September 27 in Holy Trinity Church, Winnipeg, by R. D. Fletcher, its young and talented organist, who arranged an interesting program.

It is gratifying to learn that the Mendelssohn Choir may before long be reorganized. The sooner this happy event takes place the better pleased will be every admirer of its gifted conductor, A. S. Vogt. Next week it will be the privilege of THE COURIER'S Toronto correspondent to write at length concerning the work of several well-known musicians in this city, including Mrs. J. W. Bradley, Miss Norma Reynolds and A. S. Vogt.

J. Humphrey Anger (Mus. Bac., F. R. C. O.) is engaged in teaching a very large class of students in harmony and composition at the Toronto Conservatory of Music.

A large and valuable list of scholarships is now being offered for competition by the Metropolitan School of Music. Those who are interested, as possible candidates, are advised to call at the Metropolitan as early as possible, but particulars may be obtained by corresponding with the secretary.

Vance Thompson's recent remarks in THE MUSICAL COURIER upon Canadian literature have been thoroughly appreciated in this country. It is owing to them that a book printed by the publishers of "Our Lady of the Sunshine" has found its way to the Canadian department. The name of the book is "The House of the Hidden Treasure."

MAY HAMILTON.

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In a recent Paris letter treating on Oscar Saenger's Opera School in New York, occurred this sentence: "No such opera school exists in Paris." The printers made it read "No such opera tuition exists in Paris," which is not what was intended. "School" is the word which belongs in that place.

The celebrated Aeolian, directed by the indefatigable Toledos, has been making quite a sensation in Vichy, to judge by the press of that effervescent city. Programs with long and most interesting critiques upon the remarkable instrument, and the music that was heard upon it form columns in the Vichy papers. The Toledos are nothing if not enterprising. They have now established themselves in Paris.

The Chickering's also have an establishment here on the Champs Elysees, near the Arc. More anon.

Mme. Andre Gedalge has opened her class in singing, piano, harmony and solfège, 130 Faubourg St. Denis, Dictation, transposition and sight reading form features of the work, all valuable things for Americans.

Mr. and Mrs. Eddy are still in the city.

"We had recently the great pleasure to hear at the Casino, Mme. Alexandre S. Capéhart, a piquant little beauty of the American colony at Ostend. Madame Capéhart is a singer of great talent, who, should she care to do so, might win the highest rewards of the public stage. She created quite a sensation."

So runs a paragraph in the press of Nieuport-Bains, Belgium, where this interesting little American lady (Washington, D. C.), lately sang in a grand amateur concert. It may be added that the husband of this singer is one of the commissioners of the Paris Exposition. Their present home is Brussels, where Mrs. Capéhart is studying, but they will soon be located in Paris.

M. and Mme. Escalais have returned to town and reopened their school at 52 Faubourg St. Honoré. Matinées and soirées will there be given in addition, in which the best pupils will take part. Composers' festivals will also be a feature. MM. Dubois, Massenet, Reyer, Saint-Saëns and MM. Richepin, Daudet and Rostand have already promised their presence as presidents of these interesting fêtes. Madame Escalais has already two remarkable singers, contralto and soprano léger, of whom more later.

Miss Mary Munchhoff has left for Germany, where she is engaged to sing this season. She speaks of the difficulty of finding a desirable home in that country—the same

difficulty that musicians find here; to avoid English-speaking neighbors, to find tranquility, suitable atmosphere, good table and modern conveniences. She is finally settled, however. We hope to hear of her often.

Miss Electa Gifford is back at work. She sang several times and always with success during her summer wanderings. She has commenced coaching lessons with M. Koenig, acting with M. Bertin, and continues the voice production work with Mme. Picciotto.

Miss Grace Kronkheit, an advanced Virgil pupil, is taking organ lessons from M. Guilmant. Miss Main, of the same school, lessons on piano from M. Muskowski. These teachers live within a stone's throw of each other, in the Clichy quarter. The girls are located in a Hotel Corneille, in a street of the same name, which has direct conveyance to rue Clichy, and where they are comfortable and satisfied.

Mme. Marie Sasse met with a slight carriage accident recently, but is progressing nicely and will soon commence her course in dramatic work at her home, rue Nouvelle.

Good news from Francisca. Her début in Amsterdam was highly successful. She has had the courage to study some roles in Hollandais.

An artist in one of the theatres here, discontented with her role, played sick to avoid playing it. Her director sued her for damages, and she was made to pay 400 francs and all expenses. She had better have played the other role after all.

An "International School of Opera" is announced here for this season. It is organized by the Ambroselli Theatrical Agency, which has made Madame Viardot artistic director. Well managed this may prove very useful.

Those wishing a really desirable, comfortable and convenient place to stay in Paris should call on Miss Hayes, 46 rue Hamlin. Rue Hamlin is a few steps from avenue Kléber, near the Arc de Triomphe.

Mme. Marie de Levenoff, the French pianist heard in New York last season, is en pourparler for another visit to the States. She would this time take her family with her, consisting of mother and two charming girls.

Mr. and Mrs. Herman Ebeling, musicians, of Columbus, Ohio, are rejoicing over the birth of a twelve-pound baby. Congratulations of friends.

Mme. Lurig, the young Paris professor of whom mention is here often made, is very happy over the success at the London Promenade Concerts of her pupil, Miss Helen A. Culver. She is at present in London speaking with managers about an outlook for others of her pupils. She has been teaching all summer in Hamburg, where she went for repose, and is now en route for Paris to commence her work at 5 rue Petrarque. The London papers have been most kind to Miss Culver.

La Semaine Religieuse, of Paris, a prominent Catholic paper, has this week an extended and very interesting letter on the oratorios of the young Italian priest, Lorenzo Perosi. The close analysis of these new and attractive musical works having been recently given in THE MUSICAL COURIER by the Rome correspondent, needs not to be re-

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difficulty that musicians find here; to avoid English-speaking neighbors, to find tranquility, suitable atmosphere, good table and modern conveniences. She is finally settled, however. We hope to hear of her often.

peated here. The article referred to accents the fact of success and of the enthusiasm which the "young Verdi" has stirred up. It seems that the works have been very well produced, the singing being exceptionally attractive.

Mme. Marguerite Samuels, the well-known New Orleans pianist, is visiting in Paris. Mme. Samuels, who is French, it was who entertained her distinguished compatriot, Raoul Pugno, in New Orleans when the latter was in the States, and she gave a dinner in his honor here last evening. Mme. Samuels is one of the brightest and most energetic, as well as talented, of musicians, and, it must be added, to her credit, one of the best, most sincere, appreciative, far-seeing and sympathizing friends of THE MUSICAL COURIER. She deeply appreciates the efforts being made in the States by the paper to elevate the condition of musicians and the standard of musical art at the same time.

New Publications.

The renowned music publishers, J. Schuberth & Co., of Leipsic, have obtained the latest opera by Carl Goldmark, "Die Kriegsgefangene." The manuscript as far as the entr'acte music is already in their hands.

The same house has just published the successful ballet, "Vergirs meinacht," by Richard Goldberger, which will be revived after the holidays at the Dresden Court Theatre, and has already been given thirty times. This work has been accepted by the most important theatres and will be given this month at Stuttgart, Mannheim and Berlin.

They also publish the one-act opera 'Ratbold' by Reinhold Becker (text by Felix Dahn), announced as one of the first novelties of the Berlin Court Opera. This work had great success in Dresden, and will be produced at Cologne and Brünn. Other works published by J. Schuberth & Co., are the 'Donna Diana' of N. von Reznicek, and 'Ingwelde' by Max Schillings."—Leipziger Tageblatt.

Prize Composition.

As announced in January last the newspapers Deutsche Nachrichten and the Allddeutsche Verband offered a prize for the composition of a German fleet song, words by Dr. Kaerger, Buenos Ayres. One hundred and three compositions were received from all parts of the world, among which were many valuable works by amateurs, who thus gave proof that the patriotic task was taken up by German artists with great sympathy. Dr. Carl Muck, Royal Court Capellmeister; Eugenio V. Pirani, composer and critic; Joseph Sucher, Court Capellmeister, were the judges. The prizes were awarded as follows:

1. 'Kreuzer Ahor.' First prize, 500 marks. Composer, Otto Manns, Jr., Upper Norwood, London.

2. 'Labore et Art,' Second prize, 150 marks. Robert Baumbach, resident in Mexico. Director of the German Quartet Teutonia.

3. 'In a Few Days Much Can Happen.' Third prize, 100 marks. Friedrich Karl Schmeidler, Berlin. The prize works are published by Breitkopf & Härtel. The proceeds of the sale will be devoted to the fleet fund of the Allddeutsche Verband."—Deutsche Nachrichten.

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The Metaphysician and Mystic in the Field of Voice Culture.

BY FLOYD S. MUCKEY, M. D.

ARTICLE IV.

"CRITIQUE" is evidently ignorant of the fact that there is such a thing as the science of language, for he tells us that "words are but symbols which are arbitrary, and which we have adopted for convenience sake." Now, arbitrary is defined as "not regulated by fixed rule or law. Subject to individual will or judgment; discretionary." If it be true that the use of words is arbitrary, that this use is not regulated by fixed law and is subject to individual will or judgment, then there can be no such thing as a science of language, because every science is founded on natural law, which is fixed and immutable.

These laws are not subject to individual will or judgment, and therefore, if there is a science of language the correct use of words is not arbitrary or discretionary with the individual. There is such a thing as a science of language, and this means that the correct use of words is regulated by natural law, just as the correct use of the vocal organs is regulated by natural law. Again this means that if we do not follow these natural laws in our use of words we are sure to get into trouble, just as the voice student will get into trouble if he does not follow the natural laws which govern the science of voice production. The trouble which follows a disregard of the natural laws of the science of language is confusion of ideas, because words represent ideas, or, if you will, describe ideas. A word is simply a concise description of a group of sense impressions. The reason that there is so much confusion and chaos in the literature of voice production is because there is an utter disregard, on the part of teachers and writers on this subject, of the principles which underlie the use of words.

These principles are just as fixed and immutable as the principles which underlie any science, and they cannot be changed or made over to suit the fancies or convenience of any individual or class of individuals. "Critique" says: "We think in ideas, not in words." If he will observe the workings of his own mind when thinking he will find that it is impossible to associate ideas and draw conclusions from this association without the use of words. This association, comparison of relations and drawing of conclusions is what we call thinking, and it is utterly impossible to do this without the use of words. Our clearness of thinking will depend upon the correctness of our use of words. The correct use of words has been determined, and determined by immutable natural laws. A disregard of these natural laws in the use of words will bring its penalty, just as surely as a disregard of the law of gravitation will bring its penalty. The penalty for this is confusion of ideas and ignorance, and the literature of voice production is the best illustration of this misuse of words that I know of. To be more specific still, the use of the word "place" for "production" affords an excellent example.

Even Mr. Brown, one of the warmest advocates of this use, says in a recent number of THE MUSICAL COURIER: "It was apparent that no two writers meant the same thing by that one term. The whole subject is chaos," &c. This is the inevitable result of the wrong use of words. This is just the reason that there is no generally accepted science of voice production to-day. Its literature, or the words used in describing the voice, is misapplied. The result is confusion of ideas, and no two think alike, because no two describe alike; or, in other words, there is no settled terminology. Confusion in the use of words means confusion in thinking, and "right language means right thought, and right thought means right language."

A perusal of the quotations given by Mr. Brown in the July 6 number of THE MUSICAL COURIER on the term "voice placing" will repay anyone, just as an illustration of this point, which is a most important one. No matter how accurately the mind classifies sense impressions or ideas, if we misapply terms to these classifications we will break them down, and get confusion where there should be order, ignorance where there should be knowledge. If we wish to continue in ignorance we must continue to misapply words. If we wish to know we must use words cor-

rectly. The individual who uses words arbitrarily or for convenience sake, and thus attempts to soar among the clouds of the undisciplined imaginists, is sure sooner or later to meet the fate of "Darius Green and his flying machine." He will strike the hard ground of reason with a "dull and sickening thud." Max Mueller tells us that all words in all languages (there are about 900 languages) can be traced back to about 400 roots, and these can be reduced to about 120 concepts.

The use of these primitive words (roots) was determined by natural causes, and therefore is unchangeable. The workings of the primitive mind were governed by the same laws which govern the workings of the mind of to-day, therefore the words which were used to describe certain classes of sense impressions in the beginning must be used to describe those same classes of sense impressions to-day. As the workings of the mind through experience (sense impressions) became more complex and elaborate more words were required to describe these experiences, but these new words were all drawn from these original roots, and therefore partake of their nature, which nature cannot be changed. It would be interesting to follow this line of thought further, but space forbids. Anyone who would like to do this for himself will find Max Mueller's "Science of Language" and "Chips from a German Workshop" very interesting and instructive reading. It must be clear, then, to anyone who will think that we cannot use words arbitrarily without paying the penalty. That penalty is ignorance and all of the evils which flow from this ignorance.

If "Critique" imagines that he can use words to suit his own "convenience" this shows that he does not know that there is such a thing as a science of language, and that the use of words is regulated by immutable laws, and that disregard of these laws is followed by the penalty, viz., ignorance.

According to this view of the case "Critique's" boasted knowledge of the use of language has exactly the same foundation as Belan's so-called natural method, i. e., pure fantasy. Most of the confusion in all sciences comes from this same cause, viz., misuse of terms. The science of language is as yet in its infancy, but it deserves a much more exalted position in the circle of sciences than it now occupies. Scientific men are just awakening to this fact, and I firmly believe that the time will come when this science will occupy its rightful place and be the science of all sciences. This is the common ground upon which all science can meet and this is my idea of what Pearson meant when he said that "all knowledge is concise description." All knowledge includes every science, and concise description is the science of language.

I believe that the importance of this science will in time come to be generally recognized and that it will be made the basis of all education from the primary school to the most advanced post-graduate course. A correct use of words means a right method of thinking, and a right method of thinking is of much more importance than the gathering into the mind of a mass of facts which remain unassimilated and are soon forgotten. Language is the one branch which is necessarily related to every other branch, and it is practical as well as scientific to select that which is necessarily fundamental and central as the basis of instruction. This general principle or law applies with just as much force to the science of voice production as it does to any other science, and its application here means that all the terms used in describing the voice if correctly used must continually direct the attention to the nature of the voice or to the nature of the mechanism which produces the voice.

Every root has back of it some phenomena of nature which have suggested it to the imagination of man, and every deviation of this root must partake of this nature; therefore the use of words is determined by something far deeper than the whim of an individual or class of individuals. The terminology of voice production, then, if it is in accordance with the natural laws which regulate the use of words, must continually turn the mind to either the nature of the voice itself or to the nature of the instrument or mechanism which produces the voice. Max Mueller says on this point: "Let us consider first that although there is a continuous change in language it is not in the power of man to produce or prevent it.

"We might think as well of changing the laws which control the circulation of the blood or of adding an inch to our height, as of altering the laws of speech or of inventing words according to our own pleasure. As man is the lord of nature, only if he knows her laws and submits to them, the poet and the philosopher become the lords of language only if they know its laws and obey them." If, then, we would be the lords of voice production, or, in other words, if we would know the natural laws of voice production and submit to them, we must know the nature of the voice and the nature of the instrument which produces the voice. We have seen that in order to know a thing we must describe it correctly, and a correct description necessitates a knowledge of the laws of language and obedience to these laws.

The very foundation, then, of knowledge in the science of voice production, as in every other science, is to know the nature of words. It is clear then that the science of language is necessarily fundamental to every science and that it must form the centre or basis of all instruction and all thinking. At the risk of offending "Critique" I am again constrained to quote Mueller on this point: "Language and thought are inseparable. Words without thought are dead sounds; thoughts without words are nothing. To think is to speak low; to speak is to think aloud. The word is the thought incarnate." Here we have the solid foundation upon which a science of voice production must be built. Here we have the touchstone, the hard ground of reason upon which all who make arbitrary uses of words must fall when the final accounting comes. This is the test to which the fundamental principles of every method must be brought before they can be allowed to pass muster. The question always must be, Do the terms we use accurately describe the voice or the vocal mechanisms; do they fix the attention on the nature of the voice?

A fundamental principle is a concise description, or a description in a few words of a wide range of facts. For this reason the fundamental principles of any science must include all of the facts in that science. In other words, a full explanation of the fundamental principles must include a description of every fact in that science. Here is a test for fundamental principles which is radical and which cannot be ignored. I have stated that the fundamental principle underlying the whole science of voice production is the definition of the voice, viz: The voice is air waves. If these air waves are fully described it will involve a description not only of pitch, intensity and carrying power and quality of the voice, but of the mechanism or instrument which produces this pitch intensity and carrying power and quality. This principle stands the test, and hence is a true fundamental principle. Moreover these descriptions, if they are accurate, will keep calling the attention at every step to the fact that the voice is air waves or to the nature of the voice.

On the other hand, one can read all of Belan's fundamental principles, and in fact his whole essay, without once thinking of air waves or of the nature of the voice. His first and fundamental principle, the low position of the larynx, can be accurately described and fully explained without once thinking of pitch, intensity and carrying power, or quality of the voice, the three great classes of facts in voice production or of the structure of the instrument itself. To describe this position you would say with Belan "in the inferior part of the neck," or to be more accurate it might be stated how many inches from the jawbone it should be or how many inches from the skull or clavicle or opposite what vertebra it should rest. It is plain then that even the most accurate description of the position of the larynx does not necessitate a description of any of the facts of voice production or does not call attention to the nature of the voice, hence it cannot be called a fundamental principle of voice production.

Now, his second principle, "correct production of simple sound," would draw the attention to the nature of the voice if he would allow us to take the correct definition of "simple sound," i. e., a single series of air waves. But both he and "Critique" have expressly stated that we must do this, and they have thus shut themselves off from the one chance they had of an approach to an accurate description or a fundamental principle of voice production. "Critique" hesitates to tell us what "simple sound" means

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in voice production. Now this seems odd in one who has such a profound grasp of the meaning of language and who is apparently so fond of displaying this to a wondering public. It is also rather discouraging to the seeker after truth to be told that one of the fundamental principles of that truth must not be explained, because there might be a controversy.

Is this "Critique's" idea of the true scientific spirit? Does not the true scientist wish to have all of his opinions and principles thoroughly discussed? This is at least my feeling on the subject, and I wish to express now my feeling of gratitude toward "Critique" for the trouble he has taken to discuss my articles. I much prefer adverse to favorable criticism, because while it is not so pleasant to take at the time, it does much more good in the end. There is nothing like adverse criticism to stimulate thought and to spur one on to straighten out all of the little kinks and snarls of a subject. It is like a good dose of physic. It makes the head clear.

Mr. Brown is mistaken when he says that "I have roundly berated everyone who has questioned the validity of my theories." I have denounced false theories, and shall continue to denounce false theories as far as my time will permit. But I welcome discussion of my theory, no matter whether the criticisms are adverse or favorable. If Mr. Brown can show that any of my arguments are "specious" I shall call him friend and welcome this exposition. The mere statement, however, without any reasons to substantiate it, shows a malicious spirit and not a scientific spirit. I shall have something to say to Mr. Brown on "Tones and Overtones" as soon as I can find the time, and I much fear that this will not be pleasant reading for Mr. Brown. However, if we would advance the interests of science and truth we must "hew to the line" and not ask or give quarter.

Let us now test Belari's third principle, which is "the formation and development of the registers of the voice" (register-mechanism). Now a mechanism is a machine or an instrument. In applying the term to voice production it must mean the instrument which produces the voice. This will include the breathing apparatus, which furnishes the breath or motive power; the larynx, which is a mechanism for controlling the action of the vocal cords, which set up the air waves of the voice, and the cavities of the pharynx, mouth and nose, whose function it is to modify these air waves after they have been set up by the vocal cords.

The mechanism or mechanics of the voice necessitates a description of the movements and actions of all these structures. Belari tells us that there are three of these mechanisms. That must mean that an artist must possess three pairs of lungs, three larynxes and three sets of resonance cavities. It seems to me that this might be termed the trinity of voice production.

Now this is what Belari says. Does he mean it? He surely does not, therefore the description is inaccurate, the terms are misapplied, and hence this cannot be a fundamental principle of voice production. The fourth and last of Belari's principles is as follows: "Transformation of simple sound into five vowel sounds, fundamental of all languages, or the formation of the singing vowel, which differs from the speaking vowel according to height, intensity and timbre." Belari and "Critique" will not allow us to use the only definition of simple sound which is given and refuse to define this term for us, so that we do not know what we have to transform. For this reason we have no material with which we can describe vowel sounds, and therefore no means of discriminating between the singing vowel and the speaking vowel. For the same reason we do not know what the terms "height, intensity and timbre" are intended to describe. Again, this last principle does not give us the slightest inkling as to what the nature of the voice is or as to what the nature of the vocal instrument is. Once more are we forced to decide that this cannot be a fundamental principle of voice production.

Belari's method then, as he has stated it, does not contain a single fundamental principle or natural law of voice production. How, then, can it be termed a natural method? It cannot, and "Critique" knows it, and Belari knows it. This, however, is not a case of "two men in a boat." It is a case of many men (and women, too) and many methods in the same boat. Let every teacher with a method compare or test his method with this standard and find out just where he stands. Let every teacher look

over his list of terms which he uses daily in instructing his pupils and see how many of these terms fix the attention on the nature of the voice or accurately describe the voice. If the teacher does not know the meaning of the terms he is using let him be at least honest with himself and look them up in some good dictionary, and, if possible, trace them back to their original roots and in this way get a definite idea of the nature of the words he is using.

This is the only means of obtaining an accurate terminology and doing away with the confusion and hence ignorance under which this subject is buried. As might be expected, "Critique's" ideas of knowledge are on a par with his ideas of the use of words, because our knowledge depends upon our description and this means the use we make of our words. He juggles with words in his discussion of knowledge, and hence he confuses his own mind and draws an entirely erroneous conclusion. He says:

"All knowledge is concise description." Knowledge implies truth, or knowing that which is true. Whose knowledge? Surely the knowledge of the person who knows. Concise description of what? There can be but one answer—concise description of the truth, or that which is known. Concise description to whom? Without a doubt to the person who knows, since it is his knowledge which the concise description describes. Therefore, if A knows the truth, it is knowledge to him, and since this knowledge consists in concise description it must be a concise description to himself, irrespective of any other person. It therefore would not matter whether B or C understood his concise description or not. A would have knowledge.

Now this is true enough in the main, although badly expressed, but he goes on to say: "We have seen that A's knowledge depends upon a concise description to himself of the truth, and consequently if he misused words or terms, so long as his understanding of such uses of words and terms gave him a concise description of the truth he would be possessed of this knowledge." This last sentence shows "Critique's" ignorance of the nature of scientific law, and also his ignorance of the nature of language. The validity of scientific law depends upon the similarity of action of every normally constituted mind. Hence a misuse of terms by A would have the same effect upon his own mind as upon every other normally constituted mind, and he would not be possessed of knowledge, but of ignorance, which inevitably follows the misuse of terms or words.

Misuse of terms or words never has given and never can give a concise description of the truth, and this statement shows that "Critique" is ignorant of the nature of words and of the fact that there is a science of language. Now, I agree with "Critique" that a little knowledge of this kind is a dangerous thing, and I will make this statement even stronger, and say that a great deal of knowledge of this kind would be a very dangerous thing. In fact, the amount of danger is exactly proportionate to the amount of such knowledge, for such knowledge is ignorance.

On the other hand, true knowledge is valuable, and the value is exactly proportionate to the amount of this true knowledge which is possessed. If the use of a little true knowledge is dangerous, how are we to tell when we get enough so that its use will not be dangerous? How long must we keep this knowledge bottled up before it is ready for use? "The voice is air waves" is a concise description of the voice, because a complete description of these air waves must involve a description of every fact in voice production.

A glance at the abstract which I gave in Article II. of this series must convince anyone of the truth of this statement. Concise means to cut off or cut out, and a concise description means a description where many words have been cut out. The fewer words the more concise the description. But to be a description it must embrace the whole range of facts which this statement does, and hence it is an excellent example of a concise description. I am perfectly willing to be called "simple" because all great men are simple, and while I do not consider myself a great man I am perfectly willing that others should think so. I have had occasion to remark before that knowledge always simplifies, that science is simplicity and order, while mysticism and metaphysics are complexity and confusion.

I do not object to be classified with the scientists, even

though I do not consider myself entitled to that cognomen. "Critique" says that "science does not brand a statement as a fantasy because of lack of description." The only kind of science which I know anything about does just this thing. However, "Critique" and myself do not agree as to what science and knowledge are. I think I have defined fantasy to mean a product of the imagination, which could not be in some way verified by our sense impressions. "Critique's" definition that "fantasy is a product of the fancy" would be a good one, if he would only tell us what "the fancy" is. As he has not done this, I will do it for him. Fantasy is simply an older form of fancy. So that they are in reality the same word. There is just as much description in saying that a cat is the product of a cat, as in saying that a fantasy is the product of the fancy.

What "Critique" has to say about Darwin and myself is really good, and I had a hearty laugh over it, but truly I did not mean it in this way. I simply meant to show that "Critique's" facility of expression was not properly checked or balanced by reason; or, in other words, he allowed his pen to run away with his reason and judgment. Such a pen is worthy of a better cause. "Critique" seems to be a little hazy as to the nature of the word definition. Definition is defined as "a statement of the signification of a word or phrase, or of what is essential to any given thing." He says that his statement that "resonance is the result of placement" was not intended as a definition, but simply as a statement. We have just seen that a definition is a statement. I gave the physicist's definition of resonance, and he says in regard to this definition and his so-called statement that "so far from disagreeing with physicists or proving them to be in error, the statements above correspond exactly." He admits that the physicist's statement is a definition. He says that his statement "corresponds exactly" with the physicist's.

His statement then must be a definition according to his own words, and yet in a later article he says that his statement is not a definition. If this is not an arbitrary use of words what is it? This is certainly the slime of the eel (ambiguity—to twist or move around). This is certainly the product of a mental contortionist. However, this is not all, for "Critique" keeps on twisting and squirming through this subject of resonance. He says: "It is true that in all manufactured instruments dryness is an essential condition for resonance." This statement is not true of resonance obtained from resonance cavities, because you can partially fill a resonance cavity with water, and the only effect will be a change in pitch of the cavity. Resonance can still be obtained from it. If "Critique" will quote one statement of mine that dryness is an essential condition of resonance, I will surrender my position entirely.

Dryness is an essential condition of sounding boards, but not of resonance cavities; therefore there can be no such thing as a sounding board in the vocal instrument. This is the statement which I have made over and over again in my articles, and when "Critique" transforms this into "dryness" is an essential condition of resonance, he is practicing the art of the juggler and not of the scientist or the searcher after truth.

This is the slime of the serpent, and such malicious misrepresentation as this cannot be too strongly condemned. The art of the juggler and conjurer is to deceive, and this statement is not the result of ignorance, which might be excused, but of malicious misrepresentation, which is intended to deceive the reader. I have never misrepresented or misquoted "Critique's" statements. I may have misrepresented his ideas, but if so it was because his own words misrepresented his ideas, a condition for which I am in no wise to blame. "Critique" states that his position in this controversy is not to prove Belari's claims, but simply to show the shallowness of my arguments against Belari's theories. My impression all along has been that he was trying to support Belari's theories. It is true that this was a mere assumption on my part (and I think all will agree that it was a very natural one), because he has never made one argument or point which has strengthened Belari's position in the least.

I attributed this to the fact that it is impossible for anyone to prove Belan's claims, as these claims are fancies and not facts. This statement, however, throws an entirely new and it seems to me a most unfavorable light

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upon "Critique's" position. This places him in the same class with the magician, the conjurer and the juggler. The magician's art is to deceive. He comes before us to make us believe that the things which our senses, our reason and our experience tell us are true, are not true. He turns wine into water and water into wine before our very eyes. He will take a score of eggs out of his mouth when we know that the mouth is scarcely large enough to hold one. He will catch bullets on a tin plate, which bullets have been fired at him by expert marksmen not twenty feet distant, when we know that bullets from the regulation cartridge would not only go through the plate, but through the body of the performer as well.

He therefore does not come before us to explain or make things clear to us, but to mystify and confuse us. He resorts to all sorts of tricks to do this, and some of these tricks are very wonderful, especially to those who do not understand how they are performed. To the credit of the magician, it may be said, however, that he does not claim that these things are anything more than mere tricks which are intended to deceive the eye. Now I had supposed that "Critique's" mission was to elucidate and explain the truth of Belari's principles so that those who read might get some benefit from them. For this reason I have repeatedly asked for these explanations and insisted that these explanations must be given, but without any result. And now "Critique" tells us that he has never attempted to prove any of Belari's claims. What about the low position of the larynx? What about his statement that all great singers used the low position of the larynx and all the other unexplained adjustments and conditions of the vocal organs? Were not these statements made for the purpose of supporting Belari's claim of a low position of the larynx, and would it not be very natural and logical to assume that such statements were intended to support this claim? And now he comes out and states that he has never attempted to prove Belari's claims.

This statement is but a trick to escape the consequences of an attempted explanation of these principles, just as the trick of the magician allows him to escape the consequences which would follow the use of regulation cartridges in the guns of those who fire at him. Destruction is just as sure in the one case as the other, therefore "Critique" will no more explain these principles than the magician will allow the use of the regulation cartridge. His whole series of articles has been nothing but a collection of tricks with words, whose object has been to deceive and mystify the reader and to divert the attention from instead of toward the principles of voice production. He has not even the redeeming trait of the magician or conjurer, and that is the preliminary statement or understanding that he intends to deceive you. "Critique" goes on to state that "according to such reasoning in regard to dryness, your comparison of the vocal chords to strings would be incorrect, for you are aware that it is necessary that the strings of all manufactured instruments must be dry; whereas we find the vocal cords decidedly wet. If dry they could not possibly produce vocal sounds, and if too wet the sounds produced would be of bad quality." We have here an excellent demonstration of the treachery of reasoning by analogy.

The reasoning is this, that because manufactured strings must be dry that therefore the vocal cords, which are wet, cannot be strings. If the vocal cord were vibrated by a bow, as a violin string is, then it would have to be dry, because the bow catches the string and carries it a short distance, then releases and catches it again, and thus sets it into vibration. If the string were wet or the bow were wet, then the bow would simply slip across the string without adhering to it, and there would be no vibration of the string. Resin is put on the bow for the purpose of increasing this adhesion. In the case of the vocal cord the

breath takes the place of the bow, and therefore the necessity for this dryness disappears. Wet vocal cords are not a necessity for production of tone, for artificial vocal cords have been made of ivory and rubber, neither of which is necessarily wet. Wet vocal cords are the most perfect, however, as in correct tone production the cords must for a certain time close the opening or glottis completely.

The little film of mucus covering the cords when in a healthy state renders this possible, and therefore moist vocal cords are a necessity to correct tone production. If the vocal cords were dry this complete approximation would not be possible, and there would be a constant waste of breath. Now it seems to me that "Critique's" reasoning on this point is very shallow, and I think that before he accuses others of shallowness of reasoning that he had better look to his own.

As "Critique" has stated his position in this controversy I will state mine. My object is to place the fundamental principles or natural laws which govern the science and art of voice production before singers and teachers in such a way that all may know and understand and act upon them. The end to be gained by this is to prevent the wholesale destruction of voices which everyone admits is being carried on to-day. I invite the freest discussion of my opinions and ideas. It would not affect my personal interests if every teacher and singer should adopt my ideas at once, or on the other hand if every teacher or singer should reject them.

I am not a teacher in the sense that I give lessons, and hence have nothing to gain or lose, no matter which way the tide turns. If every idea and principle which I have put forth could be proved to be false, and in the course of this discussion a true method could be evolved, and this wholesale destruction of voices, and in many instances lives, be stopped, no one would welcome it more gladly than myself. It would not matter to me whether Belari's method, Myer's method, Howard's method or what method proved to be the correct one, I would welcome it, and this in spite of the fact that the immediate adoption of a natural and correct method would prevent many of the diseases of the throat which singers are heir to and thus take away a great deal of work from the despised throat specialist. I am not sensitive to personalities and enjoy a good turn against myself as well as against my opponents.

I harbor no ill feelings against those who criticise my opinions, and in fact have a much warmer feeling for them than for those who sit idly by and nurse their ignorance or withhold their knowledge, as the case may be. My position and experience have shown me that a great fraud and a great wrong are being practiced against many unsuspecting and innocent people, and as far as my time and limited grasp of language will permit I shall expose this fraud and wrong. I have no other object or no other aim in this field, and if my feeble efforts will serve to start an investigation or a discussion which will throw light on this subject I shall feel amply repaid for all my time and trouble.

FLOYD S. MUCKEY, M. D.

(To be continued.)

A Busy Manager.

Townsend H. Fellows, in his offices at Carnegie Hall, is one of the busiest men in town. No matter what moment one may happen to visit his rooms they are filled with those applying for church and concert work, and out of town people, anxious to obtain a foothold in New York. This manager seems to have a way all his own in conducting a bureau of this kind, and it is undoubtedly the originality of his methods that is making his work so popular. He has had many inquiries for prominent singers, several musicales in progress and two or three weekly courses of church entertainments for the entire winter on hand.

A Reply.

"A FELLOW Student," in his "Counter Protest," has failed to touch a single thought expressed (or attempted to be expressed) in "A Protest." "A Student" cannot believe that he really carefully read "A Protest," else he would not have been so unjust as to have taken a part of a sentence as expressing a whole thought, and criticised on such a basis:

"A Student" will endeavor not to fall into the error of being a party to a controversy which could not fail to be even less valuable and instructive to the readers of THE MUSICAL COURIER than the controversy she protested against. "Critique" administered a most salutary rebuke when he suggested that "A Protest" was somewhat in the nature of that protested against, and "A Student" needs only to be reminded once, she hopes, of what is due to THE MUSICAL COURIER and its readers. She will gladly give reasons "for the faith that is in her," and reply to the criticisms in "A Counter Protest" if "Fellow Student" really desires further enlightenment, but it would be too inconsistent for even a woman to be betrayed into replying through these columns.

She would prefer to take her own advice to "Critique" and Dr. Muckey and "fight it out alone" with "Fellow Student," feeling sure that THE COURIER would deem it a small burden to forward letters as compared with printing their contents.

A STUDENT.

Modern Song Writers.

BY CARL A. FIELD.

WE hear a great deal nowadays about the ever-increasing number of capable American composers, and there are many such; but, a word about song-writing.

Granting that musicians are prone to consider their part of the work—the melody and musical score—as the "main thing," still even they will admit that the words are of some importance.

But how often does an ordinary composer select words utterly unpoetical—not even correct from a technical literary standpoint—to set to his melody generally, thus "putting the cart before the horse;" for the best composers have told us that they always set the words to music, not the music to words.

Many would-be song writers forget, or are not well enough informed outside of their one art to know that the great songs have real poems, not mere verse, as their text.

How beautiful are the words of Schubert's songs—many of them taken from the fountain-head of true poesy—Shakespeare; then there are the many gems from Heine, and the tender, pathetic songs of Adelaide Proctor, and so many, many of Longfellow's poems and Tennyson's and the lyrics of Jean Ingelow.

There is a scientific and metaphysical reason for all of this.

In the first place it is unnecessary to tell the true musical composer that the words suggest the melody, and the entire technical treatment, as to rhythm, cadence, modulations and dynamics.

It would be impossible to compose a sublime musical theme to rapid words, and every practical composer knows that it is just as impossible to compose light, "catchy" melodies to serious words.

The oratorios have words of the highest spiritual aspirations, the best operas have dramatic story and action, the best love songs have true, tender sentiments.

We have heard the inexperienced and uninformed person say that the writing of words for songs must be the easiest branch of literary work, that at most songs only required three or four verses, &c., forgetting that therein lay the difficulty of the literary process requiring terseness,

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originality and unexceptionally correct diction, and more than all, forgetting that each song must be a complete story, presenting some fancy, episode or emotion.

The modern musical composer is discouraged, however, by the knowledge that the "songs" strictly speaking of Shakespeare, Heine, Tennyson, Longfellow, Ingelow, Proctor and others have been given musical settings again and again. For instance, how many times, I wonder, has the song "The Night Has A Thousand Eyes," been used?

Many modern composers complain that the world will not give their musical works a hearing on account of the works of the dead and gone masters; so might the poets of to-day complain of the musicians rummaging over "back numbers" to get words (words they do not have to pay for, perhaps), while there are writers like the late Walt Whitman who produced a dramatic gem such as "O Captain, My Captain," and surely there are songs in the works of Thomas Bailey Aldrich and John Boyle O'Reilly and Edith Thomas and a host of others.

To be sure some of our younger poets have made a specialty of writing poems to be given musical setting, notably the writers Anna Swan Reynolds and Elizabeth K. Reynolds, who have met with unusual success in their particular field of work.

It is often remarked among the inner guild of literary workers that "women write the best love songs"—probably, if this is so, because every woman knows how she would like to be wooed and could many a time suggest to her awkward lover improvements on his oratory.

Lastly, then, we must remind both the composer of the music and the author of the words that the truth of the matter is that poetry and music are twin sisters, each ever striving for supremacy over the other.

Miss Fay's Conversation.

A piano conversation by Miss Amy Fay is announced for next Tuesday afternoon, October 18, at 3 o'clock, at Chickering Hall. The program consists of important works, such as Bach, Beethoven, J. K. Paine, Wagner, Liszt, Rachmaninoff, Moszkowski and Chopin.

Innes and His Band.

Fred. N. Innes and his band have been creating a sensation at the Omaha Exposition. Their concerts have been heard by many thousand visitors from all parts of the United States during the band's engagement at the big fair.

The Omaha *Daily Bee*, of recent date, published the following notice:

Innes and his band have quickly leaped into popularity. Both concerts, that in the Auditorium in the afternoon at 2 o'clock and the Plaza concert in the evening at 7 o'clock, were attended by large crowds. The artistic excellence to which this organization has been brought under the leadership of its genial director is something quite new in the history of band music. Yesterday's concerts gave the local musicians an opportunity of hearing for the first time a splendid overture in Litolff's "Les Girondins," which was given by the band with a vigor and delicacy alike indescribable to those who have not yet heard the playing of this splendid organization. Signor Perfetto's solo on the euphonium demonstrated at once that the advance encomiums preceding this great player were fully deserved. The "Norwegian Rhapsody," by Lalo, was another novelty which caught the musicians present. In fact, it is in the constant playing of the compositions heretofore separated from organizations of this class in which the supreme value as a drawing attraction of Innes and his players largely consists. They take people away from the beaten track of the ordinary band and instead of giving them a succession of pieces played by every band in the country, their repertory goes into the domain of the stringed orchestra, at the same time retaining all those things which are brightest and most exhilarating in that of the concert band.

Whether Innes likes trombone playing or not, he must go on. The audience was in a fever of enthusiasm after he had finished the Wagner aria, "Evening Star." Nothing would satisfy them but the playing of an additional number, which the genial musician reluctantly did. It was a great hit.

To-morrow night has been set aside for the giving of an exclusively Wagner program. In special honor of Saturday being Chicago Day, Innes has arranged a festival program, in which he will introduce for the first time here his famous spectacular anvil scene and a battery of rapid fire electric artillery, which will be used as an accompaniment to the national airs.



BRITISH OFFICES OF THE MUSICAL COURIER,
21 Princes Street, Cavendish Square,
LONDON, W., September 30, 1898.

HEAR that Dr. Stanford has nearly finished the new light opera upon which he has been engaged for some time. The subject is English, but the title has not yet been decided upon.

Monday last Sims Reeves celebrated his eightieth birthday, having been born at Woolwich, September 26, 1818. His father was for many years in the band of the Royal Artillery.

Louis Désormes, the composer of the once famous air "En revenant de la revue," died last week in Paris. He took this tune from a dance which he wrote for the Folies Bergère, where for some fifteen years he was conductor.

There was a great muster of veterans of the Indian mutiny at Westminster Abbey on Sunday afternoon, when the annual service in commemoration of the relief of Lucknow was celebrated. There were present quite a large number who belonged to the original relieving force and some of the original garrison, as well as many Chelsea pensioners. The service was fully choral, the Sub-Dean being the preacher.

A monument was unveiled on September 21 at Whitby, by Alfred Austin, to Cædmon, the Saxon singer, whose name heads the list of our national poets. A herdsman in the employ of the Abbess Hilda, of Whitby, Cædmon tells us he was no musician, and was wont to slip away to the stables when the harp passed round after supper. But there one night he was awakened from sleep by a voice which bade him sing, and taking up a harp he obeyed, his theme being the creation.

The publication has been sanctioned by the Queen of a large collection of private letters which were written by Her Majesty's aunt, Princess Elizabeth, the Landgravine of Hesse-Homburg, who died in 1840. There are some interesting allusions to the Landgravine and her residence at Homburg, and to Thackeray's famous sketch of George III. Princess Elizabeth passed most of her life in England, as she was not married till 1818, and she was the favorite daughter and constant companion of her mother, Queen Charlotte.

The Birmingham Festival Choral Society, under Dr. Swinnerton Heap, has in preparation Händel's "Messiah," Berlioz's "Faust," Bruch's "Lay of the Bell," Beethoven's "Mount of Olives," Mendelssohn's "Hymn of Praise," Tchaikowsky's "Pathetic" Symphony, Humperdinck's new "Moorish" Symphony, Saint-Saëns' Symphony in A major, and Mendelssohn's "Italian" Symphony.

Great success attended the performance of Signor Pizzi's Solemn Mass and Hymn to St. Alexander during the last festival at Bergamo. The "Gloria" is a specially important piece of work. The "Sanctus" is treated in a purely lyric manner, without in any way losing the sacred character appropriate to the words. The "Agnus Dei" is decidedly original in form, being a tenor solo, accompanied by strings, the close of the prayer being a most fervent and magnificent invocation.

Mme. Cosima Wagner has resolved to publish the composer's revised edition of "Rienzi," so as to avoid the unauthorized cuts by which this early opera is usually mutilated in Germany. It is stated that Herr Mahler intends to

mount this revised version of "Rienzi" at the Vienna Opera.

Madame Melba has returned to London after her visit to Paris, whither she went to replenish her wardrobe for her forthcoming American tour. While on the other side of the Channel she ran over to Milan for the purpose of going over Puccini's "La Vie Bohème," which she did with the composer. I understand she will add the part of Martha (Flotow) to her repertory.

Ellison van Hoose, who will be one of the tenors of her company, made perhaps the most pronounced success of any artist who has appeared at the Promenade Concerts this season.

Madame Nordica is announced to sing at the opening of a series of orchestral concerts at Brussels for this autumn, with Mottl and Ysaye as conductors.

The Crystal Palace season opens to-morrow with Herr Rosenthal as soloist. He will play Scharwenka's Concerto, op. 31.

The subjects of the Gresham Lectures, delivered each year by the professor, Sir Frederick Bridge, will be John Hilton, organist and clerk of St. Margaret's, Westminster, in 1628; a famous "ayre" and "catch-writer" will be dealt with on October 24, John Stanley on October 27, and Mozart as a child "in London," with special reference to his newly discovered sketch book, will be the topic of the lecture on October 28.

The Leipsic publishers Messrs. Breitkopf & Härtel, have recently issued "Popular Irish Folk Songs," edited and translated into German by Stockhausen. It remains to be seen whether the Celtic airs will prove acceptable to the Teutons.

Humperdinck has recently published a pretty little operetta, called "The Seven Kids," which has been translated into English by Miss Constance Bache. It is a story of a wolf that, after having feasted upon the kids, is cut open by the grief stricken mother, who releases her kids, placing in their stead stones in the wolf's inside. This results in the latter's death.

It was reported in London on Monday that Dr. Richter was suffering with so severe an attack of rheumatism in his right hand that he had decided to resign his post as chief conductor of the opera at Vienna. Mr. Vert, however, informs me he is able to come to England to take up his work for his series of provincial concerts, as well as his three London concerts, which open this month.

The London rehearsals of the Leeds Festival are taking place at St. James' Hall this week, and among the new works exciting the most favorable comments from the critics are Edward Elgar's "Caractacus" and Humperdinck's "Moorish" Symphony, the rehearsal of which was unfortunately incomplete, owing to Herr Humperdinck's having misdirected for post some of the band parts.

The Royal Academy of Music opened on Monday. The lecturers for this term are Sir Walter Macfarren and Frederick Corder.

"The Elijah" was given at Queen's Hall last Sunday evening, as the second of Robert Newman's series of Sunday oratorio concerts. The "Golden Legend" was given at the Alexandra Palace last Saturday afternoon.

Sir John Stainer is associated with his two sons and Mr. Nicholson, the librarian, in a valuable and most interesting transcription about to be published of early fifteenth century music from the "M. S. Canonici Misc. 213," in the Bodleian Library, Oxford. The publication will include about fifty transcriptions of secular compositions, dating from about 1400 to 1440, by Fay or Dufay, the great founder of the Flemish School, and by Binchois, Brasart, Frenon, Acourt and other old masters, some of them known only by name to musical archaeologists. The editors have widely selected secular compositions as being less conventional and rarer than the masses of the period. The transcription has been undertaken by Messrs. J. F. R. and C. Stainer, the preface has been written by Bodley's librarian, and Sir John Stainer has supplied a critical analysis of the music.

A contemporary, writing of the marvels that will be seen at the Paris Exhibition of 1900, says that the Auto-electropolyphone, upon which Signor Antonio Zibordi, of Mirandola, near Modena, has been working for fifteen years, is a marvel indeed. It is furnished with a tiny oil

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lamp, which lit, sets the electricity in motion. This latter starts a gigantic musical apparatus, containing all the instruments of the orchestra. It likewise starts a dynamo which lights by electricity the hall in which it is fixed, and it will also illuminate a fountain in colors. The musical portion of this formidable apparatus is said to have a repertory of 80,000 pieces, which, at the allowance of twenty items per concert, would give us something like 4,000 concerts.

Some time ago an illustrated book dealing with stage construction, written by Edwin O. Sachs, the architect, was published here. It now appears that Arthur Collins and his co-direction at Drury Lane have commissioned Mr. Sachs to design some elaborate appliances for moving the stage floor at that theatre, and these are already in hand, and will be completed for use when the Christmas pantomime is produced. Thus the Theatre Royal will enjoy the distinction of being the first to adopt the most advanced methods of stage construction, and to introduce to England the application of electric power for moving scenery. If Covent Garden would follow the lead of Drury Lane in this respect, what might not be done when the opera season of 1899 commences? We might be spared the tedium of long waits; the hasty and incomplete arrangements of scenes, the view of retiring carpenters and scene shifters on the premature rising of the curtain, and the tottering insecurity of make-believe palaces.

F. V. ATWATER.

Schoen-René.

Mme. Schoen-René, of Minneapolis, has returned from her vacation visit to Europe and has left for home. She spent most of her time with her teacher, Mme. Viardot, at Paris, to whom she introduced a number of her pupils; also visited Manuel Garcia at London for consultation. At Dresden she spent her time chiefly with Lillian Blauvelt, and after visiting Berlin, Leipsic and other cities Mme. Schoen-René closed her tour in Bremen.

David Mannes.

David Mannes, the well-known young violinist, who was recently married to Miss Clara Damrosch, the sister of Walter and Frank Damrosch, will devote himself this season more than ever before to concert and recital work, both alone and in company with his talented wife, who will assist him at the piano. Mr. Mannes has placed his business affairs under the exclusive direction of Remington Squire, and has already been engaged for several important concerts.

Boston Music Notes.

BOSTON, Mass., October 8, 1898.

MISS EMMA HOSFORD has resumed her lessons at studios in the Pierce Building, and is already very busy. Besides teaching in Boston she has classes at Wellesley College, and a very large class at Northampton, which occupies not only the day, but the evening hours are now being asked for. Miss Hosford has very handsome rooms, which have been redecorated this summer, everything being done in an artistic manner. It is a pleasure to record so emphatic a success as that achieved by this young singer and teacher.

The Virgil Clavier School has issued an attractive little circular, just big, or rather just small, enough to interest and to be read through. The information is complete as to the aims of the school.

Mrs. L. P. Morrill is busy getting lesson hours arranged for the season, which promises to be unusually busy. As long as the warm weather continues she will go down to Manchester-by-the-Sea late in the afternoon, returning early in the morning to meet pupils, &c. Her suite of rooms at Hotel Oxford have been entirely renovated, painted, papered, decorated and look very bright and pretty.

This was the program of violin recital given by Miss Alice Gleason, assisted by Miss Carolyn Belcher, violinist, and Mrs. Anne Gilbreth Cross, pianist, in Chickering Hall:

Sonata for piano and violin, first movement....Rubinstein Concerto in D minor, first movement.....Wieniawski Adagio from concerto in G minor.....Bruch Ziegeunerweisen.....Sarasate Duet in D minor for two violins.....Spohr

The new catalogue of the Copley Square School of Music, of which Katharine Frances Barnard is principal, has a well designed cover finished in colors on a pale tinted paper, which at once attracts attention. The list of the faculty includes many well-known names:

Vocal Culture—H. Martin Beal, voice culture, opera and oratorio; Katharine Frances Barnard, voice culture; Fred H. Butterfield, singing by notation.

Instrumental—Frank M. Davis, piano and violin; Charles Albion Clark, organ; Anna M. Davis, musical history and harmony; Isidor Schnitzler, violin (solo violinist of the Symphony Orchestra); Albert M. Kanrich, violin, harmony and ensemble playing; August Sautet, oboe of the Symphony Orchestra; Wm. R. Gibbs, flute; Wm. E. Loeffler, violoncello; Carl Behr, zither, violoncello and trombone; A. F. Adams, guitar, mandolin, banjo and harp.

The Faelten fundamental training system has just been introduced into the Peabody Conservatory of Music in Baltimore, that institution having sent one of its teachers to Boston for several months to study the system. This system is attracting the attention of many prominent musicians, among them Emil Paur, who writes to Mr. Faelten as follows: "It is marvelous what brilliant results you reach in a very short time with your new, simple and practical method. Your system has a great many conspicuous advantages, and deserves fully the widest adoption. Your advanced pupils are the best proof of your excellent and thorough method, musically and technically." The system differs from the traditional methods chiefly in the greater attention devoted to the mental training of the pupil. Last year Mr. Faelten opened a school of his own in the beautiful new Steinert Building, Boston, and has been phenomenally successful.

The majority of the teachers—vocal and instrumental—have returned to town and are at work in their studios. Not many changes have taken place. Everyone is anticipating a busy season.

Anton Hegner.

This distinguished violoncello virtuoso has just returned to New York. His private studio is at 9 West Sixty-third street. He is a favorite soloist. He is sure to have an exceptionally busy season. Mr. Hegner is already booked for a great number of concerts in November, December and January, and is expected to be one of the busiest artists in New York.

Frederic Mariner's First Recital.

Frederic Mariner, the exponent of the Virgil Clavier system of technic, gave his first recital of the season last Thursday afternoon. A large audience enjoyed the entertainment and showed a keen interest in the work of Mr. Mariner's pupils. Mr. Young's arpeggio demonstration was highly interesting, and Mr. Gordon displayed great ability in heavy chord work and bravura passages. Miss Lottie Cole did notably good work, showing how thoroughly she had been taught. Miss Porter played a selection memorized at the Clavier, but never before played by her on the piano, which aroused much interest. She played without striking one wrong note and gave to this piece the proper expression.

Mr. Mariner announced that he would give three lessons free to anyone who is interested in the Clavier method and desires to investigate it.

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BERLIN OFFICE THE MUSICAL COURIER.
BERLIN, September 24, 1890.

THE new opera undertaking at the Theater des Westens seems to be taking hold of the public. Director Hofpauer in fulfilling to the minute the promise of the first production of a novelty, last Thursday night scored an unqualified success with Tschaikowsky's "Eugen Onégin." And it was a deserved one in which his management, his mise-en-scène and his forces generally shared alike. But it was not so much the reproduction of this, the first dramatic work of the great Russian, which Berlin made the acquaintance of on this occasion, as the work itself, which created so deep an impression and which in various places roused the audience to spontaneous outbursts of real and unfeigned enthusiasm.

In his preliminary announcement of the production of "Eugen Onégin" the director of the Theatre des Westens says that the work must be considered one of the three masterworks of the Russian school, which can only be designated as "national operas," inasmuch as their popularity is even greater in their own country, as that of the "Freischütz" for instance in Germany. The popularity of these three operas (Glinka's "The Life for the Czar," Rubinstein's "The Demon" and Tschaikowsky's "Eugen Onégin") is based in the case of the Glinka work in the first place upon the patriotic subject matter of the libretto; in the case of "The Demon" on the words of Lermontoff's poetry, which almost every Russian knows by heart and which is quoted as much as Shakespeare is in England. The libretto of Rubinstein's opera is almost word for word identical with Lermontoff's poem of the same title. A like disposition has been made in Tschaikowsky's opera libretto, the verses of which in the original are almost without change taken from the exceedingly popular verse novel of Puschkin.

Musically Tschaikowsky's work stands far above its two competitors, for Glinka, despite the fact that his music is highly characteristic, stands entirely under Italian influence, while Rubinstein's is inferior to that of Tschaikowsky in instrumentation, and it might be added also in the general handling of themes, which show Tschaikowsky as the great symphonist, even in this musico-dramatic work. Tschaikowsky also shows a wise moderation in the use of the specifically Russian element, which breaks forth only in some of the choruses and ballet music.

The epic character of Puschkin's story in verse, entitled "Eugen Onégin," pervades also the libretto of Tschaikowsky's work. Therefore probably he refrained from calling it an "opera," but designates it as "lyric scenes in three acts." It is therefore to be recommended to those who want to enjoy thoroughly Tschaikowsky's important work that they read Puschkin's novel (which has been

translated into all civilized languages) before they go to the performance.

The hero of the story, Eugen Onégin, is a somewhat blasé, pessimistically hued, but intellectual man of the world, who, after having spent his patrimony at St. Petersburg, inherits a fortune from a rich uncle and goes into the country to reside upon his estates. There he makes the acquaintance of the idealistically minded Lenski, and through him meets Lenski's betrothed Olga and her sister Tatjana, who with their mother live in a neighboring old country home. Tatjana falls in love with Eugen Onégin and writes him a passionately glowing confession. But he, who without any real feeling takes more of a fancy to Lenski's betrothed, tells Tatjana that he is not what is usually called a "marrying man," and that he can reciprocate her feelings only in a sort of brotherly fashion.

Shortly after Larina, the girl's mother, gives a ball, and Eugen Onégin, paying a trifle too much attention to Olga, rouses the jealousy of Lenski, who insults him before all the guests, and a duel is the consequence. In this duel Lenski falls after having sung one of the finest arias in the entire opera and Onégin leaves Russia for a long time.

When he returns he finds Tatjana the wife of Prince Gremin, and meets her at a ball in the Prince's palace. This time it is he who falls in love with Tatjana, who has never ceased to love him. She is, however, a proud and an honest woman, and though in one of the most passionate love duets that has ever been penned by any composer Tatjana and Onégin unite their voices in mutual acknowledgment of their feelings. Tatjana does not yield to her lover's or her own passion, but bids him go, and the curtain falls upon the final scene when both leave the lady's boudoir in different directions.

The music which Tschaikowsky wrote to these stirring scenes is certainly not what might be called operatic music in the ordinary sense, and it is also not dramatic music in the modern, Wagnerian sense. The fact of the matter is that Tschaikowsky is not a dramatic, a stage composer, and in his "Eugen Onégin" he shows this lack of the dramatic instinct in the indecision of style with which he flounders between Meyerbeer, Gounod and Wagner. Here we have sweet and insinuating phrases, à la Gounod, which alternate with the bombastic, trombone speech of Meyerbeer, and again with characteristic short Leitmotiv work in the style of Wagner. But with all this Tschaikowsky's music is not operatic, nor yet musico-dramatic art, nor is it, despite some quite flagrant resemblances, either Meyerbeerian, Gounodian or Wagnerian.

It is Tschaikowsky the symphonist writing Tschaikowskyian music to a dramatic text to be represented upon the stage. Most strongly apparent is this in the treatment of the singing voices, which quite frequently are handled like

instruments of the orchestra. And yet how beautiful and how characteristic is all this music of Tschaikowsky's, which, in intensity and inspiration, grows from act to act. Who but Tschaikowsky could have indited this love letter music, or the death breathing E minor aria of Lenski, or the various dance music, so brilliant and so fascinating, or yet the final act with its suggestive prelude and its passion swept love duet? And how is all this orchestrated? There was only one man besides Wagner who could write such symphonic operatic music and this man was Peter Ilitsch Tschaikowsky.

The public felt the great attraction of this music, but it is only the musician who can love and appreciate such a work as this at its full value. I maintain that there are operas which have become very popular, the true value of which are known, however, only to the musician. I can understand why the public fancies Bizet's "Carmen," but I know that the inherent refinement of its harmonies and finish of orchestration are enjoyed to the fullest only by the connoisseur. The people can feel and divine the greatness of "Tristan" and "Die Meistersinger," but I can never believe that the public at large is able to appreciate the grandeur and value of these two master works. If it were different what advantage would the musician have over the common herd of opera goers? This sounds egotistical and conceited, but it is true nevertheless. If it were not true how could a public rave over a Nessler's vulgar, badly orchestrated "Trompeter von Säkkingen" and pass by without a smile of recognition so refined a work as Goetz's "Taming of the Shrew"? And it makes but little difference whether this public is a German, an Italian, a French, a Russian or an American one.

The public, the dear public, is nearly the same the world over, with the exception of the English, who are musically more obtuse than all the rest of the nations. Tschaikowsky's "Eugen Onégin," however, is an opera for the musicians, and this despite the fact that it pleased immensely at the Theatre des Westens, where in all probability it will live to see a good many successful repetitions. The audiences will feel and be attracted by the numerous great beauties of the work, even if they do not understand in what the real worth of Tschaikowsky's music consists.

* * *

It speaks volumes for the value of Tschaikowsky's music and for the inherent effectiveness of "Eugen Onégin" if I state that the great success it achieved at the première, and which has since been duplicated at a second performance of this work, was gained despite the fact that with one single exception the cast contained no really first-class artist. The exception noted above is Frau Franziska Burrian-Jelineck who, in the part of Tatjana, proved herself an artist of exceptional qualities, both as to voice and histrionic abilities. She is a dramatic soprano with a well trained, fine organ, true musical instinct and superior dramatic conception. Besides she has a beautiful stage presence, and I was not amiss in my judgment when I recommended this artist to the attention of Director Petersen, of the Royal Opera, after I had heard her several years ago at the Cologne Opera House. The hint, however, was not taken, and to-day they would be glad to have this young, fresh voice and strongly attractive artist.

Tolerably good also was Herr Julius Gribb in the title part, especially as far as plain delivery of the text and a certain dignified style of representation was concerned. His baritone voice, however, is too small in volume and in compass to do justice to the demands of the rôle. The other members of the cast, Herr Franz Battisti, as Lenski; Miss Johanna Brackenhamer, as Olga; Frau Luise Geller-Wolter, as Larina; Laura Detschy, as the old servant, Filipjewna; Herr Adolf Dressler, in the part of Prince Gremmin, who sings a very long and somewhat out of place aria about the irresistible powers of love, and Herr Hans Patek, who takes the short but characteristic rôle of Triquet, a Frenchman, all were barely acceptable and by



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no means more than that. With a first-class, really good personnel "Eugen Onégin" could, of course, be made still more attractive. Unstinted praise, however, is due to the mise en scène, which was Russian to the t (I mean, of course, tea), and Felix Ehrl's stage management left nothing to be desired. A finer picture than the winter landscape, with the old forsaken mill, the place of rendezvous for the duel, I have rarely seen on the stage.

Considering the difficulties of the score the orchestra, and equally so the chorus, did exceedingly well under Kapellmeister Julius Ruthardt's experienced baton. The chorus came in for an extra round of applause after the peculiar mixolydian harmonies allotted to it in the A major reapers' chorus of the second act, and the orchestra was made the recipient of an ovation after the brilliantly played and already well-known polonaise which introduces the ball scene at the palace of Prince Gremin.

It was no more than fair that besides the principals in the performance Director Hofpauer, Stage Manager Ehrl and likewise Kapellmeister Ruthardt, who certainly had rooted very hard, should come in for a fair share of the applause, and were made to bow their acknowledgments repeatedly after the fall of the curtain for the second and final acts.

* * *

As the next novelty, to be produced on Thursday night of this coming week, we are promised at the Theatre des Westens a one-act opera entitled "The Strike of the Smiths," by Beer. The work has already been given with more or less success at Mayence, Cologne, and a few other provincial opera houses.

* * *

The plan of a new third opera undertaking at Berlin, the performances of which were to take place at the Friedrich Wilhelmstaedtisches Theatre, has been abandoned. It seems a very wise abandonment, for, while it is by no means sure yet whether Berlin will support two opera houses, it seems pretty certain that there is no need for three of them. The present Theatre des Westens undertaking may flourish as long as it does not try to run an opposition to the Royal Opera. There is a field for it in the Spiel Oper, which is not extensively cultivated at the Royal Institute, and in giving such novelties of merit as the Intendancy is unable to enroll among its very catholic repertory. The proof of this assertion is that very good houses attended the two "Onégin" performances, and a production of Adam's "Postillon de Lonjumeau" with Herr Werner Alberti in the cast. But another new opera undertaking would probably have hurt the chances of the Theatre des Westens, and thus the second and third Berlin opera houses would have killed each other. It is better as the matter now stands.

* * *

Among the novelties which the Royal Opera will produce during the coming season I forgot to mention in my last week's budget the new one-act opera, "Die Abreise" ("The Departure"), by Eugen d'Albert; Stenhamer's opera, "The Feast on Solhaug," and Johannes Doeber's opera, "Die Grille" ("The Cricket"). Add these three works to the list already given and you will have quite an addition

to the old repertory. Competition is always good, and it wakes up sometimes even those who have to fear no competition.

* * *

Next week the concert halls will open their hospitable doors, the first one being the Saal Bechstein, where the season will be opened by an American composer, Martinus van Gelder, with a concert, the program of which contains only works of his own. This concert is to take place on Wednesday, the 28th inst.

The first concert of the Royal Orchestra, under Weingartner's direction, will take place on Friday night, September 30, and will bring as a novelty (a very old one at that) Händel's D major concerto for string orchestra. The remainder of the program will consist of Weber's "Oberon" overture, Mozart's symphony in E flat and Beethoven's symphony in B flat. Not a very exciting program, n'est ce pas?

The Philharmonic Orchestra will leave Scheveningen on October 1, and on the next day, Sunday, October 2, will resume their popular concerts at the Philharmonie, under Herr Musikkdirektor Rebeick's baton. The first of the ten Philharmonic subscription concerts under Nikisch's direction, and with Marcella Sembrich as soloist, will take place on October 10. The orchestral numbers for the first concert will be Wagner's "Kaisermarsch," the A major symphony of Beethoven and the "Scheherazade" of Rimsky-Korsakoff.

The Meiningen Court Orchestra, under General Music Director Fritz Steinbach's direction, will give four concerts here toward the end of October.

Of other announcements for the future I must mention the Halir Quartet's chamber music matinees, at which as novelties a new string quartet by Felix Mottl and another by Felix Weingartner are to be heard for the first time in public. Interesting, isn't it, this return of the moderns to the old forms?

* * *

Apropos of Mottl, I learn that both the directors of the Paris Grand Opera will journey to Karlsruhe next week in order to attend a performance of Berlioz's "Les Troyens" under Mottl's baton. Sonzogno will also be there to watch the proceedings, with a view to adopting them for his new International Lyric Theatre at Milan. "Beatrice and Benedict," by Berlioz, will be given at Karlsruhe on September 27; "The Taking of Troy" on October 1 and "The Trojans in Carthage" on October 2.

* * *

I expect that our Dresden correspondent will give you a full and detailed report of the proceedings at the Royal Opera House of the Saxonian capital on the occasion of the celebration of the orchestra's 350th birthday anniversary. Richard Wagner presided over the jubilee celebration of the 300th anniversary, fifty years ago, at Dresden. This time the proceeds of the concert (about 8,000 marks) are to be devoted to the fund for the erection of a monument to Dresden's greatest kapellmeister, Richard Wagner.

The program consisted exclusively of works, performed in chronological order, composed by kapellmeisters of the

Dresden Royal Orchestra. Thus, the "Kapellmeister of 1838" was represented by his prelude to "Parsifal," which contains the Dresden Amen, and Weber was eloquently brought to mind by a performance of the veteran Concertstück, played by the veteran pianist, Mary Krebs. To many the fact of her being alive yet sounds almost like a piece of antiquated news. Therese Malten sang Wagner's "Liebestod," from "Tristan"; Frau Wittich and Herr Scheidemantel sang the great duet from Marschner's "Templar and Jewess"; Miss Wedekind and Herr Anthes sang old church soli, by Heinrich Schütz (1585) and A. Hasse (1699). Rietz and Reissinger were of course suitably represented upon the program, the first part of which was conducted by Hofkapellmeister Hagen, and the second half by General Music Director Hofrat Schuch, who was presented by the first mayor of Dresden with the great gold medal of honor. The King of Saxony and the entire royal court was present, and His Majesty decreed a commemorative medal to be presented to each musician in his celebrated orchestra. Speeches galore were made, among which the most important and certainly the strongest one was that of Hofrat Schuch in memoriam of Richard Wagner, "whose spirit still abides and will always work stimulatingly in the Dresden Royal Orchestra."

* * *

The Mozart Commune, of Berlin, will give several concerts in the course of the coming season, to which the members of the Gemeinde will have free admission. The first concert, however, which, under assistance of Joachim, will take place at the Hochschule on October 18, will be accessible to all persons willing to pay a modest admission fee, and the proceeds are to go to the fund for the erection of the Haydn-Mozart-Beethoven triple monument at Berlin.

* * *

In my last week's budget I made mention of the fact that Franz Rummel had accepted the position of first teacher of the piano at the Eichelberg Conservatory, in Berlin. I now learn that a similar offer has been made to him by the Imperial Conservatory direction at Moscow, but, on account of the previous engagement the last one had of course to be refused.

* * *

Someone inquires of me what has become of Otto Hegner, the handsome young pianist and quondam wonder-child. Well, I learned in Switzerland a few weeks ago that he is a perfect wreck in mind as well as in body, and that in all probability he will never again appear in public. He married (or rather was married by) the lady who presides over the cash counter at the Hotel de Caux, a beautiful summer resort in the mountain above Montreux, and on the way up to the Rochers de Naye. At this Hotel de Caux the unfortunate Empress of Austria stopped just before she undertook that fatal trip to Geneva.

* * *

Of Nikita's marriage I informed you in my last week's budget, but I did not tell you to whom she was married, simply because I did not know the name of the happy bridegroom. Now, however, I am in receipt of a letter from a fair friend of the bride which contains all the in-

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formation possible on the subject. She writes: "Just a line to tell you something that may be of interest. Miss Nikita was married last Saturday in England to Mr. James Murray. England? you say. Yes, for she found it impossible to be married here on account of her having no papers of birth and baptism, so the loving pair had to take themselves to London and there became man and wife. They are at present on their honeymoon trip and will arrive soon in Berlin, where they intend to reside."

Well, I wish them much luck, and I am sure many readers of this paper do so likewise, for Nikita always was a charming, suave and unassuming young lady as she was a sweet singer and an agreeable artist.

* * *

The publishing house of Jos. Aibl, in Munich, sends me the orchestral score of Richard Strauss' latest published work, "Don Quixote." I have barely had time to glance at it, and the aspect of the novelty on the page upon which I chanced to open the score so scared me that I prefer to postpone my judgment until I have heard the work, for seeing and hearing is not the same thing with a Richard Strauss orchestral score.

Messrs. Raabe & Plothow send me the latest edition for 1899 of their *Allgemeiner Deutscher Musiker Kalender*, which is a welcome and handy volume, for it contains the list of musicians in 354 cities of the Continent. This twenty-first annual edition of the "Musiker Kalender" also contains a list of nearly all instrumental and vocal compositions performed in Germany during the past season of 1897-98. I say "nearly" all compositions, because at first glance I noticed the absence of some of them. Perfection, however, is not to be expected, even in a calendar.

* * *

The door bell of THE MUSICAL COURIER's Berlin office had again some hard work during the past few days.

I welcomed with pleasure my old friend Mme. Luisa Cappiani, the well-known New York vocal teacher, who was in Berlin on a visit to her son, Gisbert Kapp, an electrician of note. Mme. Cappiani will return to New York by way of Bremen on the same steamer that is to carry this letter, so I hope she won't go down.

At the same time Professor Hansmann, the representative of the Janko keyboard, called. He is looking for an American grand piano with Janko claviatu, which he wants to use in a concert tournée. He says American pianos are better than those manufactured in Europe, and I know he is right.

Madame Tosti, the renowned Paris contralto, called together with her husband, Kapellmeister and Pianist Panzer, who is her accompanist through life as well as on the piano. These artists are looking for a manager who would

take them to the United States. Madame Tosti's specialty is concert and oratorio work.

Arthur van Eweyk, the handsome American baritone, called to inform me of his Lieder Abend to be given at Bechstein Hall on Tuesday, October 11. His program contains a number of vocal novelties, of which more anon.

Franklin W. Krieger, of St. Paul, called. He intends to finish here his piano studies and take up theory, harmony and composition.

Edward Faber Schneider, of San Francisco, brought me his newly published three songs with texts from Brambach's suggestive *Lieder eines fahrenden Gesellen*. The first and third of these are perfect little gems, while I can take less fancy to the middle one. The words have been done beautifully into English by Mrs. O. B. Boise. In the company of Mr. Schneider was his pretty young wife, née Adler, a Scandinavian singer, who is finishing her vocal studies here in Berlin, and Richard Strandberg, a baritone, likewise a Scandinavian, who sang Schneider's songs with taste.

D. M. Levett, of New York, called to tell me that he had accepted a position as piano teacher at the old renowned Stern Conservatory, whose enterprising director, Prof. Gustav Hollaender, was not slow in appreciating the fact that a good piano pedagogue who can teach in English is a valuable addition to the staff of teachers of a conservatory which boasts of a good many American and English pupils.

Mrs. McMillan, from Springfield, Ohio, and her talented youngster called. The boy is really a little wonder, despite his long curls. He will resume his piano lessons from Miss Clara Krause (who also called), will continue his violin lessons and will commence the study of harmony and composition, for which he has also much talent, with O. B. Boise.

Another wunderkind, but one who is already before the public, is Max Wolfthal, a young violinist who has pleased Vienna audiences and who brings me a letter from our Vienna correspondent. The young Polish lad will give a concert of his own at Bechstein Hall in the near future.

The concert to be given by Martinus van Gelder I mentioned above. This Philadelphia composer and violinist called with his wife, Frau Rosa van Gelder, pianist, and his sister, Miss Marie van Gelder, soprano, who are to take part in the program, made up entirely of compositions by van Gelder.

Arthur M. Abell, our violin expert, and his wife called, and though he will not in future be my assistant, he intends to continue his valuable contributions to THE MUSICAL COURIER on the subject of the older masters of the violin.

Mrs. Conradin B. Chambers and Miss Beulah Beverley Chambers, from Kentucky, called. "So schreiten Keine

ird'schen Weiber," the great Schiller would have said if he had had the pleasure of meeting these stately, handsome ladies from the Blue Grass region. Miss Chambers intends to continue her pianistic studies here and finish with either Barth or Busoni, probably the latter.

The last one to call was Miss Mary Munchhoff, the American coloratura soprano, who, after having spent a season with Mme. Marchesi in Paris, returns to Berlin to fill concert engagements.

O. F.

Berlin Music Notes.

BERLIN, September 24, 1898.

A SPLENDID performance of "Don Juan" was given at the Royal Opera with the following cast Thursday evening: Don Juan, Herr Bulsz; Donna Elvira, Fr. Rothauer; Der Comthur, Herr Stammer; Leporello, Herr Knüper; Masetto, Herr Krasa, and Zerlina, Frau Grädl. Herr Bulsz is the best Don Juan I have heard, although vocally both Lassalle and D'Audrade are greater.

Herr Bulsz possesses a good voice, fine stature, and last but not least, exceptional histrionic ability. I think it more desirable for an artist to give a general satisfactory performance than to be entirely lacking in one quality and to excel in another. It produces a very unbalanced presentation, as was the case with Jean Lassalle, who dramatically made little or nothing of the part, however scoring a great success on account of his beautiful organ. Considerable beauty of Herr Bulsz's voice is lost in his effort to enunciate clearly, and it must be said every word was distinctly heard, yet it is questionable if so much tonal quality should be sacrificed for the perfect enunciation of every syllable. I believe in this case Herr Bulsz is apt to exaggerate somewhat. I find it a great mistake that the "Champagne" song is used to show exceptional technical

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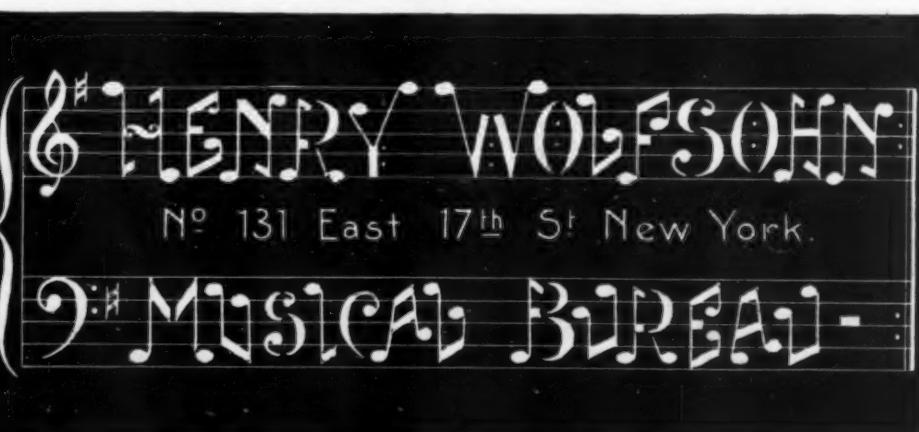
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facilities, as it deters considerably from the musical interpretation. Each *Don Juan* apparently tries to outwit the other as regards the tempo, and Herr Bulsz must be credited with outdoing both Lassalle and D'Audrade, but that anything is gained by this technical accomplishment with the exception of marring the beauty of the song and causing it to sound like a reed—I cannot see. Herr Knüpfel's performance of *Don Juan's* servant, Loporelo, can be summed up in one word—"perfect." The remainder of the cast were all good, especially Frau Gradi as Zerlina.

* * *

Madame Schumann-Heink's performance of Glück's "Orpheus" last evening was simply magnificent. It is possibly the best role suited to her voice, notwithstanding that whatever she undertakes is on an equally high artistic plane. The same cannot be said of Fraulein Egli, who took the part of Eurydice. She is not at home in the strict classical school, and proved a very unsatisfactory partner for Madame Schumann-Heink.

The second aria, although much better, also proved foreign to her tastes. Frau Gradi as Eros was as usual very good, and that her memory failed her for an instant near the close of the G major aria was by no means of sufficient moment to censure her for it. It seems very strange in our present realistic period that Orpheus should be characterized by a woman, and as it could be easily revised for baritone, there is no reason why it should not be done. Artistically the opera would certainly benefit by the change.

* * *

Walter Balfour, of Chicago, who studied with Frau Prof. Nicklass-Kempner the past season, leaves for Paris in a fortnight. He called on me the other day with Clarence Dickinson, also of Chicago, and sang the following songs: "Still wie die Nacht," by C. Bohm; "Du bist wie eine Blume," by Schumann; "Torafel," by Oliver King; "All Through the Night," a Welsh folksong, and "Hindoo Song," by Bemberg.

His voice can readily be compared to the voices of some of our great artists, Jean de Reszke included, and it entirely depends upon a few years of careful study to enable him to command a place in the foremost rank of baritones. There is possibly only one fault to find with his singing: In endeavoring to produce a full round tone he entirely forgets to sing piano at times, causing a monotony of tone color. Mr. Balfour intends giving a concert at the Singakademie in spring, and I heartily wish him the good success he deserves.

H. v. E.

A Strong Combination.

Hans Kronold, the violoncellist, and Albert Gerard-Thiers, the singer, will give a classical recital to-morrow evening in the Christian Science Hall, Eighty-second street, near West End avenue. Frederick C. Baumann will be the accompanist.

Hubert Arnold.

Hubert Arnold, the violinist, has returned to New York, having spent the past few months at Shelter Island, Lake Champlain and other summer resorts. He has moved to a very commodious dwelling, No. 126 West Forty-fifth street. His classes contain a large number of ambitious pupils, who have entered upon their work with zeal. Mr. Arnold expects to do much solo playing this season, having already secured many engagements. His first concert took place yesterday, and another is announced for November 3. He expects to play the revised edition of Homer Bartlett's violin concerto, which he played last June at one of the Waldorf-Astoria concerts. Mr. Arnold has enlarged his repertory by the addition of several large works which he will play at concerts this winter.



CINCINNATI, October 9, 1888.

THE operatic school under the direction of Signorina Tecla Vigna will soon present a new opera of Mascagni. This will be one of many operatic performances which will be given by Miss Vigna's school during the year. In order to give as many opportunities as possible to her pupils it is her intention to repeat the operas from time to time, changing the cast. The new opera of Mascagni, which is now being studied, is named "Zanetto." It is in one act, and Mascagni composed it for the pupils of the Liceo Rossini, of which he is musical director. It is written for soprano and mezzo-soprano, Zanetto (a page) being taken by the mezzo-soprano, Zanetto (a woman without any heart) is the soprano. The libretto is based on "Le Passant," a very beautiful play of Copepe. The opera was always received with enthusiasm when given in small theatres, but when Sonzogno presented it at La Scala, in Milan, it didn't entirely fail, but the people were not satisfied, as was to be expected. An opera, whose music was written for a school hall, couldn't stand the criticisms of an audience accustomed to "Walküre" and "Othello." It will be the first performance of the opera in America, and people will be anxious to hear it. Miss Vigna has already written to Sonzogno, who is a personal friend of hers, requesting him to send to her the orchestral parts. An operatic treat is in store for Cincinnati, which will be the more appreciated because it will be furnished exclusively by home forces who have been trained in their own operatic school, and not abroad.

* * *

The first concert of the Orpheus Club will be given in the Odeon on Thursday evening, December 1. The soloists will be Gérôme Helmont, the boy violinist; Miss Grace Preston, contralto, and Lillian Apel, pianist. Helmont is thirteen years of age, and is certainly a prodigy. He is of Ovide Musin's training. All three soloists are new, and have never been heard in this city before. Charles A. Graninger, director of the club, is also presenting a program of chorus numbers made up entirely of novelties, as follows:

Praise of Noble Song.....	Mueller
A Night in Spring.....	Weinziere
Cavalry song.....	Charles Knauss
The Stars.....	Moehring
Gretelein.....	Kuecken

* * *

The organization of the Popular Music Classes, under the auspices of the College of Music last Monday and Tuesday evenings, was very encouraging to Director A. J. Gantvoert, and to the college authorities. There was an enthusiastic interest manifest, which augurs well for the winter's work. Quite a large number of the lesson cards were purchased, thus manifesting an intent upon regular

attendance. The work is to be continued this year as last, the beginners' class meeting on Monday evenings and the advanced class on Tuesday evenings in the Lyceum, and the only requisite for admission and membership is a ten-cent piece at the door.

* * *

The usual series of concerts will be promoted this winter by the College of Music, and the general public will be admitted under an unique plan. The chief events from a strictly musical standpoint will undoubtedly be the series of three chamber music concerts by the Marien String Quartet, to which it is proposed to invite subscription at \$3 for the series, and include with each subscription free admission with reserved seat to all the other concerts in the college schedule, which will embrace three faculty concerts and three concerts by the college orchestra and chorus combined, under Mr. Van der Stucken's direction. This plan will be something of an innovation in the concert methods of the college, and is bound to prove a popular move with the public.

* * *

Mr. Van der Stucken announces that he will organize the two classes under his direction at the college—chorus and orchestra—on Wednesday and Thursday afternoons, at 3 o'clock, in the Odeon. The dean has received a number of members during the past week since returning to the college, and a few more will be accepted in these classes, whether regular students at the college or not.

* * *

The numerous friends of Mrs. Jeannie Smith-Healy will be pleased to learn that her vocalism is being thoroughly enjoyed and appreciated in the City of Mexico, her new home. She has become soloist of the Trinity M. E. Church in that city. At a recent concert for the benefit of Christ Episcopal Church, the English *Daily Herald* remarks: "The fine voice and execution of Mrs. Healy easily won for her the honors of the delightful concert."

* * *

Prof. Ebert-Buchheim, pianist, who is giving a series of recitals before the musical élite of Lebanon, will also, upon invitation, give a similar series at Middletown, Ohio. On the 25th of this month he will be heard in a recital in Levassor Hall. Mr. Buchheim is one of the most cultured pianists of the city, and in his recital will be assisted by a vocal soloist.

* * *

Alexander Weiss, who for the past few years was the private secretary of Mr. Van der Stucken, has returned to this city after a delightful vacation. Mr. Weiss is to be identified with several musical undertakings during the present season.

* * *

The St. Caecilia Maennerchor, under the direction of Professor A. J. Boex, resumed its rehearsals last week. This popular singing society has decided to celebrate its patron feast this year at the Church of the Sacred Heart, Camp Washington, on November 20. At this occasion J. H. Verhulst's four-voiced male chorus mass will be rendered. The Caecilia Society will take part in next year's Saengerfest.

* * *

The Kentucky College of Music and Art scored another success with its pupils' recital last week. Participants were the following: Mary L. Winston, L. Brauntz, Harriet Collins, Vassie Darnel, Lucretia Lyons, Mrs. D. J. Lyons, Myra Harmon, Mae Grothoff, Miss Ethyl C.

* * *



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Knapp, T. J. McLaughlin, Phil Huber, Amy M. and D. Davies.

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Hugo L. Kupferschmid, the talented young violinist, who left two years ago to continue his studies abroad, has returned with his wife to this city on a brief visit to his wife's parents, Mr. and Mrs. Charles H. Krippendorf, of Walnut Hills.

Mr. Kupferschmid spent all this time in the city of London, where he studied under the great violinist and violin teacher, Wilhelmj. He speaks most enthusiastically of his impressions of Wilhelmj and the invaluable aids he has received from his teaching. While in London Mr. Krippendorf purchased Wilhelmj's celebrated "Strad" violin, paying for it \$10,000 in cash, and presenting it to his son-in-law. This Stradivarius has quite a history, all verified by documentary evidence. It was discovered in the early part of 1855 by Veillaume and from him passed into the hands of Bockmuehl. From the latter it was purchased for Wilhelmj by his father when his son was sixteen years of age. Wilhelmj used it in all his famous concert tours. It need not be said that the instrument is very much prized by Mr. Kupferschmid and by the Krippendorf family. Mr. Kupferschmid in a few weeks will return to London to finish his instruction under Wilhelmj and then his intention is to enter upon a concert career.

* * *

At a meeting of the Saengerfest board this week, Messrs. Eagan and Pierle having resigned as members of the board, upon recommendation of the nominating committee, Geo. M. Verity and Wm. Schuler were elected in their place. The committee on finance, through its chairman, Alb. Bohrer, reported progress. A resolution was passed that the German Day committee be requested to turn over to the Saengerfest board their funds, amounting to \$1,250. The finance committee was instructed to put itself in communication with the principal organizations interested in the surplus fund of the G. A. R. in order to get their consent to have it turned over to the Saengerfest board. The committee was also empowered to employ professional solicitors to canvass the city for subscriptions.

The committee is still waiting to hear from the railroads and hotels.

Rev. Hugo Eisenlohr, chairman of the music committee, reported an increasing interest in the festival in all the larger cities of the Union; also, that the third judge—Mr. Van der Stucken—was at present engaged in examining the prize compositions.

The building committee, through its chairman, General A. Hickenlooper, reported progress and that plans for the building would be submitted to the board by November 10.

The chairman made the following appointments as to committees: Messrs. Ernest Urchs and George M. Verity added to the finance committee; press and printing committee: Wm. N. Hobart, Alfred Herholz, Ernest Urchs, F. A. Lee, Rev. H. G. Eisenlohr, F. Lawson, Leopold Kleybolte and G. N. Verity; committee on lodgings and quarters, Wm. Schuler, E. Krager, Herman Pfizenreiter, Louis Hudepohl, H. Mithoefer and Kuhl; committee on invitation, Messrs. Lee, Berghausen, Hickenlooper, Bohrer, Zinke and Freiberg.

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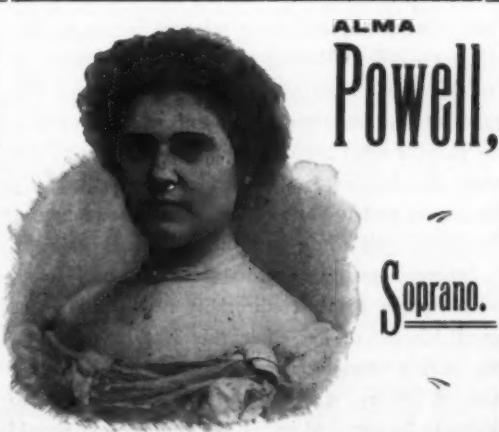
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fifty years. It is not so as much in the East, because musical culture is older there, but the West is making rapid progress.

"A sad thing to me is the carelessness which ruins so many glorious voices in America. Nowhere are there more fine voices and nowhere are there more poor singers. The amateur is content if she knows her voice is good to dispense with cultivation altogether, and the professional is far too apt to stop training as soon as she becomes passably acceptable to the public. Almost every American has a voice which would be considered a priceless treasure in Europe, where no pains would be spared to do all that art finds possible to improve it, yet how few devote more than a year or two to systematic training."

SALT LAKE, UTAH.

The most stupendous musical event on the Coast is occurring at Salt Lake City, beginning October 5. It is the Welsh festival, for which Dr. Joseph Parry, the eminent Welsh musician and critic of Cardiff, South Wales, came from his home to participate in the exercises.

Upon his arrival he was met by a committee of representative Welshmen, including ex-Governor Thomas, Prof. Evan Stephens, T. F. Thomas, W. N. Williams, H. F. Evans, D. L. Davis and Walter J. Lewis.

The Eisteddfod, as it is called, will consist of contests of clubs, orchestras, bands, choral societies and individuals of Salt Lake and vicinity. Details and soloists will be given later. The fifth session will be a grand lecture concert by Joseph Parry. The lecture will be divided as follows:

Biographical sketch of lives, styles and characteristics of:

Mozart—His remarkable genius, life struggles, poverty and works, with selections by first-class local talent, vocal and piano.

Schubert—The world's greatest song composer, his genius, style and characteristics, with appropriate selections.

Beethoven—The musical Shakespeare and the world's greatest tone poet, with appropriate selections.

Schumann (and the modern romantic school)—His career, style and sad death, with appropriate selections.

Chopin (the Polish national composer)—The world's greatest piano writer, his poetic genius, &c., with appropriate selections.

E. F. B.

Emilio Belari.

Emilio Belari, the prominent singing teacher, of New York, has finished his vacation and resumed his lessons at his studio, No. 118 West Forty-fourth street. Mr. Belari's music salon has been completed and will soon be ready for use.

Edmund Severin's Works.

Among Edmund Severin's latest compositions are three concert pieces for the violin, published by P. L. Jung. Two of the Mazourka de Concert and Romance, were written for and dedicated to Charles Gregorowitsch, at that gentleman's request. The other, a Gavotte, is inscribed to Sol Marcossen, of Cleveland.

A Successful Work.

Henry Lambert's new violin method, which was favorably mentioned in these columns on its first appearance, has already attained so great a success with teachers that a new edition is demanded. This is executed by Carl Fischer, New York, on full folio engraved plates, and it has received from the author valuable additions, such as marks for fingering, a glossary of musical terms and other new matter, which greatly enhances its value.

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NEW YORK, WEDNESDAY, OCTOBER 12, 1898.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of THE MUSICAL COURIER, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

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FIRST SECTION

National Edition.

SECOND SECTION.

articles or illustrations published in the First Section, but will be a volume entirely distinct in contents, although it will subsequently be bound with the First Section as part of the whole National Edition.

Orders for the complete edition can be placed now.

R AFAEL JOSEFFY will probably play thirty recitals this season, two of which are to take place in this city.

WE announced several weeks ago the resignation of Hans Richter from the conductorship of the Vienna Philharmonic Society. His place, so we learn, has been filled by Herr Mahler.

THAT excellent publication, *Chicago Music*, in its October issue states that John Howard is insane and quotes another paper as authority that that vocal teacher-essayist is at Bloomingdale. THE MUSICAL COURIER has just received a very comprehensive article on the vocal subject from Mr. Howard, and there is no indication in it that he is not in fine mental condition. It can be said to the newspapers as Virgil states, *tu ne cede malis*.

THE yellow journals are never so gleeful as when on a false trail. Last week Clementine De Vere was reported dying of consumption at the New York Hospital. She was supposed to be registered under the name of Eloise Morel. At the time the real Madame De Vere, in the best of health, was on the road with the International Opera Company. This new story is worse than the one about Seidl's ashes, only this concerns the living and not the dead, and therefore is more damaging.

EVERY year the Conservatoire of Paris keeps up the faded and useless custom of sending a prize winner to Rome. Why Rome in 1898 no one knows. This season, there being no candidate considered fit, Rome will not see a *Prix de Rome* from Paris. The tests were too severe. Fancy the continuance of that barbarous and idiotic custom of locking up a candidate for three weeks during which time he must turn out a complete operatic score. If this sort of thing prevailed in America we should hear much about the inartistic Yankee. Mozarts are not born every year.

ANOTHER one from the *Figaro*:

"A good story reaches me from the sweltering Soudan. Brass bands have been successfully introduced into some of the native regiments, and the Soudanese have proved themselves apt pupils in learning to bring forth martial strains. Though the soldiers have learned the music they know nothing of the accompanying words with which, in England, we associate the strains. The other day the body of a Soudanese soldier was buried with military honors. The band of the regiment preceded the coffin, and as the melancholy cortège entered the cemetery gates the bandsmen burst out with the inspiring notes of

"Up I came with my little lot!"

WE have already announced the dates of the Boston Symphony orchestral concerts at Carnegie Hall. They are Wednesday afternoons, November 9, December 14, January 18, February 22 and March 22. The evening concerts on Thursday evenings are November 10, December 15, January 19, February 23 and March 23. The names of the soloists are Rosenthal, Willy Burmester—first appearance in this city—Lady Hallé, known professionally as Norman Neruda and a well-known vio-

list in Great Britain; Alvarez, the tenor, his only appearance in this city, and Carreño.

The dates of the Kneisel Quartet concerts are Tuesday evenings, November 15, December 20, January 24, March 7 and April 4. The chamber music matinees will be given Tuesday afternoons, November 29, February 28 and March 28. These affairs will be given in Mendelssohn Glee Club Hall.

FROM the London *Figaro*:

By the way, one of the American papers sent to me takes me to task about a casual remark which I dropped concerning the change of pitch at the Philharmonic. I am asked how the pitch can have anything to do with a falling off in the standard of performance. If the writer lived in London instead of in the United States he would see for himself the often helpless attitude of the players who have so frequently to change the pitch. For example, a performer may be early in the morning at a Philharmonic rehearsal with the low pitch, after which, perhaps, he puts in an hour in preparation for a chamber or other concert with the high pitch, then in the afternoon he goes to a rehearsal at the Opera, where there is a "compromise" pitch, and finally in the evening to the Philharmonic, where the low pitch is again used. This constant variety and change of pitch are bad enough even to the audience. What, therefore, can they be to the unfortunate player?

The American paper referred to is THE MUSICAL COURIER. Under the conditions described above it must be difficult for a musician to keep either his pitch or his temper. We suggest uniform low pitch as a solution of the difficulty.

DEAR PANGLOSS—THE MUSICAL COURIER of New York is attacking Camilla Urso for playing at Keith's theatres, and says that "No money, and Mr. Keith is said to have made very liberal terms with Madame Urso, can compensate her for the loss of artistic caste, for the subjecting herself and her art to such surroundings." What do you think?

R. L. J.

I think THE COURIER is making an ass of itself. How it can lower Camilla Urso to play in such a beautiful and refined theatre as our Keith's, and to such appreciative and cultured audiences as listen to her there, passes all human comprehension.

THE above is from the Boston *Traveller*, a paper distinguished for its good tone and unusual professional urbanity—suburbanity, we might say.

It is not a question of a beautiful theatre or cultured audiences; it is a question of musical atmosphere. The audiences that attend the continuous performance have among them, and to a large extent, some of the best people of each community, and yet that does not justify a virtuoso to play on the same stage, during the same evening, with acrobats, minstrels, split-dancers, trapeze performers, trained dogs, pigs, birds and monkeys. Let us adhere to the fitness of things. The place for Camilla Urso is at a Philharmonic or Symphony concert or at a violin recital or classical concert, and not on a variety stage—and she knows it better than any other person.

THE "Aida" production at the American Theatre by the Castle Square Opera Company is evidence that the management proposes to maintain the standard adopted originally for the productions of great works. The following announcement has been issued:

ANNOUNCEMENT.

The choice of Verdi's "Aida," universally considered one of his greatest creations, as the inaugural offering of the season of grand opera in English at the American Theatre, will undoubtedly prove to be exceptionally felicitous. Widespread interest is destined to be stimulated regarding the presentation, because of the fact that within recent years this opera, intense in dramatic interest and a masterpiece of melody, has not been adequately given in English. Its production will enable the management of the Castle Square Opera Company to fully demonstrate the extent of the varied resources at its command. It affords practically unparalleled opportunities to the staff of principals, the orchestra and the ensemble singers, each of these respective

groups having been especially augmented for the occasion. In point of scenic investiture, accessories and costumes it promises to excel the production of "Faust," which last year established a standard never previously fixed by organizations devoted to the presentation of lyric drama in English. Scores of supernumeraries will be enlisted in the magnificent Oriental pageants, which form striking features in the action of the opera. During the series of performances Aida will be sung by Miss Yvonne de Treville and Miss Effie Stewart. Amneris by Miss Lizzie Macnichol and Miss Grace Romaine. Rhadames by Joseph F. Sheehan and William Lavin. Amonasro by William G. Stewart and Harry L. Chase. Ramfis by Herbert Witherspoon, the King by S. P. Veron, and the Messenger by Fred. M. Urban.

forms of art must learn to view the matter differently. THE MUSICAL COURIER has spoken, and this awesome authority does not think great, burning thoughts for nothing.

* * *

WHEN a marked copy of THE MUSICAL COURIER can bring forth a long comment in the Chicago *Times-Herald* like the above, which appeared in that paper on October 2, the marked copy system of our business office must be considered as an effective medium to open the eyes of those who need that operation.

Does the *Times-Herald* remember the Abbey-Grau season of 1896-97 at the Auditorium in that city? That was elegant, was it not? The Chicago people actually managed to live through that period and even prosper to a considerable extent, it is said, even without going to listen to the opera, and Mr. Grau was compelled to collect for his firm about \$30,000 of American money from his overpaid foreign stars to get back to New York. The Chicago people demonstrated on that occasion that either they did not appreciate opera or that the particular scheme presented to them by Grau had no fascination, or that they were tired of paying foreign singers terrific prices, and thereby let the Thomas orchestra scheme die. They did not permit the orchestra scheme to die, but, on the contrary, they upheld it and allowed the foreign operatic star aggregation virtually to walk home.

The same thing had already happened in Boston, and wherever there is a permanent orchestra the same thing is apt to occur again. The total result of it all was the final bankruptcy of the Abbey, Schoefel & Grau Company, a fearful bankruptcy; but no more than all the preceding failures in grand opera in America when based on foreign opera stars and their exorbitant salaries. And here, for the edification of the *Times-Herald*, which also provides burned thoughts free of charge, we will say that the concern that failed attributed its bankruptcy to the indifference of Chicago to musical art. The only paper that upheld Chicago in its attitude toward the foreign opera humbug scheme was this same MUSICAL COURIER.

Does the *Times-Herald* believe that now, with the Thomas orchestra on a former footing, the foreign star system will make a profit in Chicago? We should like to see that paper place itself on record in advance of the season. It is so sure of its grounds, apparently, although it fears to commit itself by attempting to focus the question on this paper instead of the opera. The issue is between the foreign opera scheme and the Chicago musical public, and this paper is a more competent authority on that subject than the *Times-Herald* is willing to be, for THE COURIER is candid and aggressive. Is the *Times-Herald* for or against the Chicago Orchestra or for or against the foreign humbug star opera system, or is it in favor of both of these advertisers? That is the real, burning question.

THE "TIMES" NOT FOR CHARITY.

THE following bombshell was thrown from the musical department of the *Times* last Sunday: "A good many musicians labor under the delusion that the New York *Times* is a sort of charitable institution; but it is not. Teachers who desire publication of the fact that they have returned from the country or Europe and have reopened their studios should apply at the business office of this paper. Information of that kind is not news, and is not printed in the news columns."

The man behind the gun who fired this broadside is Mr. W. J. Henderson, the music critic of the *Times*. His remarks could not be timelier. There is a large class of musicians in this country who fancy that THE MUSICAL COURIER is cruel and inconsiderate because it does not give away its columns to them. A newspaper, as we all know, costs nothing to print, paper men send paper gratis

presses and the complicated machinery of the modern printing establishment are free for all who ask, while foremen and journeymen printers, ink and delivery are to be had for a mere song. Then, the staff of such a model musical journal as THE MUSICAL COURIER are millionaires, and eagerly sit up of nights to write notices of professional persons. If this were so, the millennium might be at hand; but the class we refer to would still clamor for more favors. Mr. Henderson is right. As long as musical people expect to make money by advertising to the world their wares, *i. e.*, their talents, they must expect to pay. Some day a mighty philanthropist will appear and conduct a musical newspaper on the gift-enterprise plan. But you may be assured that his charities will not be valued. Anything worth having costs money and the business manager of a great daily knows this. We have so long heard the complaint that the daily newspapers would give to musicians all the space free they asked for that it is refreshing to read Mr. Henderson's strong hint. Beware of the newspaper or alleged journals that promise too much. There's a screw loose somewhere—if not in the brain of the editor, then in the circulation department.

THE PREJUDICED TYPE.

AN incident that occurred during the Worcester Festival in a room at the Bay State Hotel is related in these columns merely to illustrate the current and prevailing feeling of deep-seated prejudice on the part of some foreigners against our people and the institutions of the country.

Frau Gadski, a German singer who is annually brought to the United States to sing in the opera under Damrosch and who also sings at festivals and concerts, is accompanied by her husband, one Tauscher, an ex-Prussian military man, lieutenant or something of that grade. After one of the concerts at Worcester this Tauscher was one of the guests at a simple repast arranged by a number of gentlemen in one of the rooms of the hotel, and the conversation naturally leading up to the questions of the day drifted to a discussion of the Spanish war. Tauscher ridiculed the whole American military and naval system, and finally asserted that had the German Admiral Diedrichs entered Manila Bay with one instead of the five gunboats he had Dewey would have fired upon him, but the five gunboats were too potent a factor for Dewey. This insinuation of cowardice brought forth a storm of protests, but Tauscher continued in a most violent fashion to exhibit his disdain for our whole governmental establishment, his contempt for our social organism, and did not hesitate to exhibit the most distasteful repugnance to everything American from Alpha to Omaha.

That all is, as a matter of course, a mere private question, as it is a question of taste to utter such sentiments at any time in any country which one may be visiting temporarily, but as Tauscher is to be considered not as the individual Tauscher, but as a type of foreigner of which millions exist, we can dismiss the man. What we desire to recall is the repeated assertions made by this paper that the foreigner who comes to America—the foreign singer particularly—is of the same type to which Tauscher belongs, an ardent hater of our democracy, who views its people and institutions with utter contempt, particularly in view of the fact that we exhibit ourselves as sycophants to that class of persons.

Frau Gadski makes her whole income in America. If she could get any engagements at home her remuneration would be so insignificant that her husband could not afford to travel with her. He would be compelled to work. Here, under the protection of Damrosch, who always will prefer foreigners to Americans and who did nothing to advance the interests of American compositions, except perhaps his own "Scarlet Letter," persons like Gadski flourish,

although in her particular case there is no justification, as we have American singers preferable and also many equal to her. Taking thousands of American dollars annually out of the country she invests the money in Germany or Austria subsequently to enjoy the interest in company with her husband, when the family will continue to traduce this land and its people with the same deep-seated prejudice the husband exhibited at Worcester, only with greater violence, as his interests will not interfere with such expressions of contempt as he was compelled to disguise here.

It must appeal to every musician who knows whereof he speaks that Gadski's husband can have no very high regard for our culture in music when we send for Gadski to Germany, and make of her a prima donna here, while Germany does not propose to listen to her. He judges from this analogy, for that is just what it is; that is the basis of his syllogism. "She cannot sing," says he, "for if she could artistic Germany would cry for her; but it does not, while ignorant America sends for her and pays her a fortune to come every year." If Tauscher had any respect for America he might be able to account in some other way for our insatiable appetite for Gadski's voice and singing, but he looks upon us as an ignorant horde, as a band of nondescripts, as a crowd utterly lacking in courage, skill, intelligence, manliness, art or culture, and probably he is right; he judges us from our own conduct in his own case. And he is just merely a type. All the foreign singers who come here, nearly every one, beginning with Adelina Patti, entertain the very same notions, and so do their companions. We are reaping the reward of our own foolishness.

The gentlemen present at this entertainment in Worcester, and they will never forget it, were

Dr. Frothingham, of Boston.

Mr. Franz Kneisel, of the Boston Symphony Orchestra.

Mr. Schuchmann, of the second violins of the Boston Symphony Orchestra.

Mr. Philip Hale, of the Boston *Journal*.

Mr. B. E. Woolf, of the Boston *Herald*.

Mr. H. E. Krehbiel, of the New York *Tribune*.

Mr. Susette, the musical lecturer.

Mr. Gray, of Novello, Ewer & Co.

THE DEMON "FRIGHT."

"**O**H, stage fright, demon of ill omen, thou cruel scourge of reproductive art, what mischief hast thou not already done; how hast thou dashed to the ground whole lives! A poor earthworm toils half a life to achieve something; he steps out, with justifiable and competently approved hopes, toward the future—and there, at the very moment when he comes before the public, a demon stands behind him and mars him, body and soul. In vain he struggles with superhuman force to burst the cord that presses on his brain; he can do nothing, he is nothing, he has learned nothing. The demon "Fright" does not tolerate it. How much better in this respect is creative art! The artist creates his work in stillness, where and when he will. He does it in his dressing gown or in his shirt sleeves if he chooses, cigar in his mouth, a cup of coffee on the table. If he is not disposed to-day, he lays aside his pencil or pen, and resumes his work to-morrow. If perchance he feels a certain fright at the first appearance of his work, it can exercise no injurious influence upon his already existing production. The reproductive artist has to be on the spot at the appointed time, be he disposed or indisposed. In heat or cold he must force himself into a frock coat or a dress coat and show a hundred-headed crowd what he can and what he cannot do."

With this plaintive wail, Mr. F. Fridberg gives utterance to his pent-up feelings about stage fright. Cruel indeed is the fate of the artist who has to don a dress coat instead of appearing in his pajamas,

and who dare not smoke during the performance. Oh, if they were only senators from Texas, or Tammany officials! But such dignities are not for them. Still it may be delicately remarked to our friend, the reproductive artist, that this Fridberg Demon Tremor is often very unjustly accused. He is, poor fiend, made to serve as an excuse for all kinds of things. If, to spare the feelings of Americans, we take the case of actors, how often do we find an actor who has forgotten his lines plead "stage fright"? Even the property man seems to be attacked by it occasionally. In fact, when the actor forgets his lines, forgets his cue, girds his sword on his right side, comes to life immediately after a bloody death, it is all "fright."

Tremor or fright declares its presence in the most different forms. It makes one man tremble, another perspire, the third has a headache, the fourth a thirst. Its most fearful manifestation—chiefly among the strings—is the tatterich that can be detected in the nervous trembling of the bow in long protracted tones. There is, perhaps, no violinist who does not suffer from it. Master Joachim does pretty often. A violinist in Berlin—he lives now in Australia—had it not only in his hands, but also in his legs, so that when he stood on the platform he felt pushed forward by some invisible power without being able to check it. But pianists, singers, and instrumentalists all suffer similarly. Some have it in the fingers that run away with them; others in the throat; others in the lips. It is noteworthy that this tremor is not a mere disease of the beginners and the inexperienced; on the contrary, it attacks the greatest artists most frequently and increases with increasing age.

In 1869 Liszt, Fridberg writes, gave a concert at Budapest. "I visited him the same afternoon. I found the master, usually so amiable and talkative, sitting on a sofa in dull despondency. He scarcely replied to my greeting. I wanted to go away, as I feared I was disturbing him, but he uttered the single word 'Stay,' and said nothing more. After a time two ladies were announced. 'Not to-day, not to-day!' he cried, starting up nervously. They were already at the door, old ladies of the high aristocracy, who came to ask him to play for some religious object. This was the first time that I saw Liszt, this model of a cavalier, ungallant to ladies, especially noble ladies; he was really discourteous. It was clear from his answer that they might choose which door to leave by. Scarcely were they out when the storm burst. 'They should leave me in peace—they should not torment me—I have done enough in my life—they should not bait an old man like a wild beast—I want peace—peace!' Then he ran, wringing his hands, up and down the room, while heavy drops stood on his brow."

In the evening the hall—it held over two thousand persons—was filled to the last seat in spite of the exorbitant price. The cream of Austro-Hungarian society had assembled. Liszt did not come as usual from the artists' room, but after leaving his overcoat in the wardrobe, went like any other visitor through the hall. As he appeared the whole public rose and waited till he ascended the platform. Spontaneous applause broke out—an ovation such as no other artist ever had. He accepted all this homage with his usual dignity. You saw nobility, fascinating amiability united with artistic modesty. He appeared quite at home in this society. On the next day he told Fridberg, to his surprise, that he had never endured such anguish as on the previous evening.

Rubinstein notoriously suffered very much from this nervousness. It went so far, that when he once had to play in a concert, at the very moment of his appearance, he vanished from the artists' room and could not be found again. The concert had to go on without him.

Bülow, too, at times felt a certain fright of a peculiar kind. He had no fears about his own performance, but he feared that something might take

place in the audience which could irritate his nerves. We know what incidents occurred at his concerts, and were afterward denounced as extravagances. The craziest of these took place in Wiesbaden. The circumstances are related on good authority. Bülow was playing the E flat major concerto of Beethoven. He had just begun when he heard in the parterre a continuous rustling. He looked round with terror, and saw in the first row a fat Englishman fanning himself with a gigantic fan. The noise perhaps would not have disturbed him if the unmusical Englishman had not fanned himself out of time. Bülow could not stand that. As if attracted by a magnet he could not keep his eyes from the unfortunate man, who had not a notion why the performer stared so at him. He continued to fan himself. Suddenly Bülow leaped from the platform, "Get out of this at once!" He thought, of course, that the famous virtuoso had become suddenly mad, and took to flight. Bülow chased him through the hall till he reached the door. Then he returned to his place smiling and finished his piece.

Alfred Grüning, the brilliant Vienna pianist, on the days of his concerts, used to make plans for his future—he will settle down in some village, he will teach the village youth the first principles of piano playing. The rest of his time he will pass in digging potatoes and fattening ducks, and thus lead a quiet existence that cannot try the nerves. He will never give any more concerts. To-day is the last time. Then if the concert is unusually successful, and he has no other concert for the next three days, he feels himself the most unfortunate man in the world. His brother Heinrich used to groan all afternoon before a concert in a way that would make a dog howl, and yet it was all unnecessary, poor Heinrich!

Adolph Brodsky, once the violin teacher of the Leipsic Conservatory, and now head of Manchester College of Music, one day, when he had to play at the Berlin Philharmonic, made the confession that the dearest wish of his life was to be engaged in his old days as the last second fiddle in the Vienna Burg Theatre (which possesses the worst orchestra in the world); only there could he play his part with perfect composure. Then after the performance he would spend twelve gulden on gulyas and gloat over the recollection of the glorious evening at the Burg Theater.

Among great singers Johann Beck, of Vienna, the baritone of baritones, was severely attacked. Down to his last years, every evening and before every appearance, he stood, quivering like an aspen leaf, in the wings, and crossed himself ten times before he entered the stage. Alois Ander, the tenor, died mad. The nervous stage fright had no little to do with this tragic fate. At that unlucky performance of "Tell," when he had the first attack at the commencement of the scene, the effect on the public was terrible; and the Emperor was so moved that he rose and ordered the performance to stop.

IS MODERN ART MORBID?

THE death of Stephen Mallarmé removes, if not the most potent figure of the decadent group, its still small voice. Mallarmé's verse and prose make for music at the expense of form. He preached music to the younger poets of his generation, and his work was clean, if not quite sane. He was not, like Paul Verlaine, a Chopin of the gutter. Painters, poets, sculptors and composers seem nowadays to be vying with each other in presenting with precious and exquisite art the most morbid subjects. It is not always the dunghill that is resorted to for inspiration, as some critics have rashly declared; but, even if it is not nasty, it is an unwholesome, gruesome, desolate, disheartening and invariably depressing art. There is little use in saying *Cui bono?* to these recent artistic manifestations.

After the flood of animalism that swept France during the years that followed the Prussian invasion, the reaction has been pallid and morbid, yet free from the taint of certain phases of the romantic movement. All the world seems weary to these young decadents. We find our artists who should be our spiritual pastors crying aloud "Woe! Woe! All is Dead Sea fruit," and Richard Strauss writes a symphonic poem full of the odors of decay. Brahms became difficult of decipherment before he died, and Saint-Saëns in despair goes back to older styles, but fails to fill with life their formal conventions; Mascagni seems written out, or, rather, was he ever written in? Puccini and Leoncavallo promised big things; indeed the younger Italian school has done little but issue promissory notes. We were told, after "Cavalleria," to look for miracles. We have been looking ever since. We suspect, too, that Mascagni is looking.

What a volley of short stories were fired broadcast at the world after Rudyard Kipling's first batch! Every man, woman and child in the literary world fell forthwith to manufacturing short stories. So, too, after the success of Mascagni's operatic bantling, we were deluged with one-act music dramas, in which the most horrible themes were exploited musically. The disease known as "chromaticitis" broke out violently and the diatonic mode almost became obsolete. In literature the "shudder" has been dilated upon until one shudders at the names of Baudelaire, Verlaine, Rimbaud or any of the latter-day artistic crew. In reality they all came from Edgar Allan Poe and Frederic Chopin, and later were overtaken and enmeshed in Wagner's mighty net. Mallarmé admits this. And the end is not yet. When we are thoroughly saturated and satiated with this fantastic nonsense, with this lewd jingle; we may go back to "Mother Goose" melodies and Dussek sonatinas with a sense of relief beyond compare.

Oh, for mental health in music and literature! Oh, for the breeziness of Mozart, the ingenuousness of Haydn, the virile utterances of Beethoven, the delicious outpourings of Franz Schubert! There's but one of the modern composers whose ideals are sunny, who has kept inviolate the purity of his heart, who is naive, childlike, yet has the musical wisdom of the serpent. It is Antonin Dvorák. A kindly, simple man, he makes music that has the flavor of the meadows, of the mountains, and the odors of sea and forest. He is the Schubert of Bohemia, and his music is a magnificent protest against the hothouse harmonies of the modern Italian stage, against the strenuous gropings after artificial, bizarre subjects—in a word, it is optimistic, full of faith, promise, and sends one away rejoicing instead of saddened.

The blitheness which Goethe and Winckelmann prized so much in the Greeks, *heiterkeit*—blitheness, buoyancy, sparkle and swing—we get in Dvorák. He is a powerful panacea for the unwholesome tendencies of modern music and a standing reproach to the sterility of the academic group of contemporaneous German composers. The only man we have like him in English literature is Rudyard Kipling, who is stronger to-day than he was ten years ago, and ten years ago he was a great man. Ibsen is still engaged in opening social sores; Maeterlinck dreams awful dreams; Swinburne has fallen into alliteration deeper than ever, and the younger men seem to be following in William Morris' footsteps, who, when alive, tinkered at socialistic pots, thought out new designs for lambrequins, to be used up Chelsea way, and complained of the emptiness of song in these idle days. What's become of—we are almost tempted to echo Browning and ask "Waring," but write—William Watson? He had stuff in him. So have W. E. Henley and John Robertson. Germany has run mad after Sudermanns, Nordmanns, Nordaus and, musically, is worshiping the "bob veal" of young Italy. France's theatre is so weakened by Sardou's grimace that she wel-

comed with acclaim the brilliant sterilities of Rostand and "Cyrano de Bergerac." Turning her back on the masters of realism, on the supreme examples of Balzac and Flaubert, she becomes excited over a replica of Molière, Victor Hugo, of Dumas; once more the deadly Alexandrine, with its artificial sing-song and sword and cape, dominates the Gallic stage. Look we to the North, we find Grieg turning out those pretty toy melodies with their Norwegian tang, or else savage old Ibsen with his tense lips and moral frown. Sinding and the younger set of Scandinavians have only promised so far, not executed.

Give us sunshine in art. We are tired of sociology, sick of the man of science who computes the velocity of your gray matter. We are tired of the man who says he has discovered that music is a disease, life a cancer, creation a curse. Give us the most fatuous optimism after all this wailing of bloated, poetic frogs in the sticky morass of their own imaginings. Give us healthy music, healthy literature, healthy paintings and sculpture. These can come only from healthy-minded men and women.

THE OLD CONSERVATORY QUESTION AGAIN.

THESE paragraphs appeared in the *Times* last week:

A correspondent writes to the *New York Times* to ask whether there are any conservatories of music in the United States as good as those in foreign cities, and whether any of those in this country give free instruction. He complains that there are no conservatories here such as those of Antwerp, Vienna, Berlin or Paris, where poor students are received free, and in some cases given even board and lodging. The correspondent can get very full information in regard to the matter from Amy Fay's "Music Study in Germany" and Francis Walker's "Letters of a Baritone." It is not quite true, however, that students of music cannot get as good instruction here as they can abroad. The difference is one of degree rather than of kind.

Musical education is taken somewhat more seriously in Italy, Germany and France than it is here, simply because a larger number of European music students have professional careers in view, while in America the majority of conservatory students are girls who follow music simply as an accomplishment. This is illustrated by the great majority of girl pupils over the number of boys. When music study becomes, if it ever does, as serious a question of livelihood in America as it is in Europe, no doubt similar provisions will be made for it. Meanwhile, it may be said that such institutions as the New England Conservatory, the New York College of Music, the National Conservatory in this city and Oberlin College provide ample facilities for the study of music. Both the New York institutions mentioned have free scholarships, which are conferred upon poor students of unquestionable talent, and similar opportunities for poor students are to be found in other cities. It may be added also that many private teachers will take pupils of real gifts at a nominal fee.

The correspondent would find some difficulty in discovering music schools in Europe which provide board and lodging. The history of the pitiable struggles of many poverty-stricken students ought to prove this sufficiently. Finally, it may be said that the advantages of the study of music abroad are much overrated. Most of the Americans who go across the Atlantic for instruction find it a delusion and a snare. Certainly there is no need to go there except for the finishing touches, which are only to be obtained at the hands of expensive specialists, and for the benefits to be derived from living in a genuinely musical atmosphere.

Here is wisdom for you! It is gratifying to see the stand taken by one after another of our dailies on the subject of music study abroad. It is indeed often "a delusion and a snare." THE MUSICAL COURIER has preached itself hoarse on the subject. The two New York institutions have free scholarships, but are extremely cautious about accepting any but approved talent. This is as it should be. Neither here nor abroad do conservatories provide free board and lodging for pupils. Private philanthropy does something, but is it not asking too much of musical institutions to clothe, feed, lodge as well as educate certain pupils? Yet this has been done, and we know of several instances where ingratitude followed fast on favors done.

The *Tribune* music reviewer has evidently been

subjected to the same inquiry. In last Sunday's issue the following appeared:

A correspondent, obviously a foreigner, wants to know why we should not have a musical conservatory in New York similar in scope to the conservatories of Paris, Antwerp, Vienna and Berlin. Explaining his meaning more particularly he says that in the conservatories mentioned talented students of all kinds from all over the world are given free instruction, even board and lodging being provided without cost to such as are unable to pay. We fear that our correspondent is laboring under a delusion. The great conservatories of Europe are not free institutions, though there are many endowed scholarships in them. As a rule, however, these scholarships are confined to subjects of the country in which the conservatory is situated and are not open to all comers. Many misconceptions touching foreign educational facilities are prevalent, but they are gradually being cleared up, as our own institutions are improving. Some day America will doubtless have a conservatory, or conservatories, as good as anything to be found abroad, but it is not likely to come until the attitude of the vast majority of those who study music in America shall have undergone a radical change, and that change is not likely to come so long as Americans remain dependent on Germany for their orchestral instrumentalists. There is something in music beyond piano playing and singing, and for that something there is only a modicum of interest in the United States.

Why hasn't America as good conservatories as Europe? The faculties compare just as favorably and the curriculum in every case is as varied and as valuable. Americans will continue to remain dependent on Germany for orchestral players as long as our silly musical snobbery exists. There is no reason why an American cannot play an orchestral instrument as well as a foreigner. We have native talent and an immense amount of ambition going to seed for want of patriotic ideals and proper directing. We have seen native born orchestras organized, but the indifference of the public has been the chief drawback to their continued existence. Until the public shall have been educated to the belief that we can produce as much musical talent as Germany, France or Italy there is little hope for the American orchestral player. To compass this education is one of the duties of this journal and should be of every other newspaper in the country.

SAUER'S RECITAL PROGRAMS.

WE herewith publish for the first time the programs of the first four recitals of Emil Sauer, the famous pianist. Despite the usual amount of attention paid to the classics, there are evidences that Mr. Sauer has determined to give his hearers much needed novelties. His first program will give us a notion of the solidity of the artist's technical proficiency and musical culture. The Rubinstein number, as well as Mr. Sauer's own contribution, are novelties. Brahms' seldom heard and noble F minor sonata heads the second recital. It is a genuine novelty, as is Smetana's polka. The third recital harks back to Rameau and two rarely heard pieces of Beethoven. Sgambati is a novelty and Liszt's "Norma" Fantaisie will create a sensation. The Rubinstein prelude and fugue will be welcome at the fourth recital, as will the carefully-balanced Chopin group and the superb Brahms' Händel variations. Altogether, these four programs contain new, agreeable matter and sufficient of the standard music to please the most exacting taste. Here are the programs:

NEW YORK.

FIRST RECITAL.

Praeludium and Fugue (D-dur)..... Bach-d'Albert
Sonata appassionata, op. 57..... Beethoven
Allegro assai—Andante con moto—Allegro ma non
troppo.

Scherzo aus dem Somernachtstraum..... Mendelssohn
Romance, op. 28, No. 2..... Schumann
Toccata, op. 7..... Schumann
Ballade, op. 47..... Chopin
Berceuse, op. 57..... Chopin
Variations brillantes, op. 12..... Mendelssohn-Liszt
Auf flugeln des Gesanges..... Mendelssohn-Liszt
Rigaudon, op. 204, No. 3..... Raff

Reve Angelique Rubinstein

Feuilles de tremble (Etude No. 5) und Impression

daus la foret Sauer

Overture Tannhäuser Wagner-Liszt

SECOND RECITAL.

Sonata, op. 5, F minor..... Brahms

Allegro maestoso, Der Abend da minert das Mond licht Scheint

Andant. } Da Sind zwei Herzen in Liebe vereint.

Und halten sich selig umfangen.

Scherzo.

Intermezzo (Rückblick).

Finale.

Andantino and Variations (B minor).... Schubert-Tausig

Carnaval, op. 9 (Scenes mignonnes)..... Schumann

Etude.....

Nocturne..... Chopin

Allegro de Concert, op. 46. }

Rêve de Amour, No. 3..... Liszt

Polka de Concert..... Smetana

Propos de Nal..... Sauer

Galop..... Sauer

Carnaval de Pesth (Rhapsodie No. 9)..... Liszt

THIRD RECITAL.

Gavotte and variations..... T. P. Rameau

Rondo, op. 51, No. 2..... Beethoven

Rondo a capriccio, op. 129..... Beethoven

Die Wuth über den ver loveena Groschen..... Schumann

Sonata, op. 22, G minor..... Schumann

Il pieu presto possibile, andantino, molto vivace, presto.

Impromptu, op. 142, No. 3..... Schubert

Scherzo, op. 4..... Brahms

Sonata, op. 58, B minor..... Chopin

Allegro maestoso, scherzo (molto vivace), largo finale,

presto non tanto.

Nenia, op. 18, No. 3..... Sgambati

Toccata, op. 18, No. 4..... Sgambati

Romance..... Rubinstein

Si Oiseau j'étais!..... Henselt

Norma Fantaisie..... Liszt

FOURTH RECITAL.

Praeludium und fuge..... Rubinstein

Sonata, op. 31, No. 1..... Beethoven

Allegro vivace, adagio grazioso, allegretto.

Variations on a Theme by Händel, op. 24..... Brahms

Fantaisie, op. 49..... Chopin

Impromptu, op. 36..... Chopin

Nocturne..... Chopin

Valse, op. 42..... Chopin

Prelude passeonné (from the Suite Moderne)..... Sauer

Second Romance..... Sauer

Murmure du Vent (Etude No. 3)..... Sauer

Barcarolle, op. 27, No. 1..... Moszkowski

Erlking..... Schubert-Liszt

Rhapsodie No. 12..... Liszt

SIEVEKING IN TROUBLE.

A SPECIAL cable despatch to the *Sun* last week contained this news:

"VIENNA, Oct. 6.—The Dutch pianist Sieveking, who was arrested at Ischl, Upper Austria, about six weeks ago, for neglecting to salute a priest who was carrying a viaticum through the streets, has been sentenced to three days' imprisonment for the offense."

This only illustrates most forcibly the adage, "When in Rome, do as the Romans do." It is, to be sure, rather hard on Sieveking, but the custom of saluting a priest carrying the Host is too old to be sneered at or overlooked. To us, here in America, it suggests mediæval methods; but in Austria, which is Catholic, its neglect means a serious insult to the religion of the land. Possibly Mr. Sieveking did not know this, and Ischl purposes that he shall not easily forget it. In Germany one must not speak disrespectfully of the Emperor. In Austria, to fail in doing reverence to the Deity is a still graver crime. Better accommodate oneself to the customs of a country.

Powers Here.

Francis Fischer Powers, the well-known baritone and teacher, whose group of sixty-three pupils, covering two pages, in the National Edition of THE MUSICAL COURIER, made so much of a sensation, will arrive from Denver, Col., about the time this paper is received by our readers. He will be in his studio at Carnegie Hall the coming Saturday, October 15, to make arrangements for his teaching season here.

Maonda's Great Triumph.

THE AMERICAN SINGER'S EXTRAORDINARY SUCCESS AT THE MAINE MUSIC FESTIVAL.

ONE of the most significant features of the Maine Music Festival, held in Bangor last week, was the splendid triumphs of an American singer, Charlotte Maonda. The various music critics who were present do not hesitate to award her the highest meed of praise, several going so far as to declare that she outshone all other stars in the galaxy of singers. Many beautiful eulogiums have been bestowed upon her by distinguished musicians who attended the festival and the local newspapers have vied with one another in sounding her praises.

The following extracts are from the Bangor *Daily Commercial* of last Saturday:

Charlotte Maonda, the rays of whose own particular star cast most of the shadows for Friday night, followed the Rubinstein choruses with the mad scene in "Lucia di Lammermoor." This was her first appearance in Bangor, the audience knowing nothing of her excepting what appeared in the souvenir programs. Probably nobody in the house could have said that she had ever sung in public before, or if so, where. The chorus, whose hearts she won at rehearsal, and the ushers in the rear seats, applauded vigorously, while the audience waited with some impatience the first hearing of her voice.

It isn't pleasant to draw comparisons of any sort, and of all comparisons the comparison of two charming and pretty women is the most hideously dreadful. However, the audience weighed Maonda against Blauvelt. It was a hard task for the stranger.

Maonda's singing was productive of a good many interesting suggestions, the most directly interesting of which is the sense that she was never singing at her utmost, even in Donizetti's difficult score. Though she occasionally let the audience into a fairly full view of the actual beauty of her tones, there was through it all a suggestion of reserve power which gave confidence to the hearers and added a distinct interest and power to the performance of the singer.

Miss Maonda's voice is a pure soprano—high, broad and winning. It is not on the order on which the Gadski voice is cast, and its owner deserves credit for standing to her own qualities with no attempt at imitation or the modification of any of the interesting personalities that make her voice individual and distinctively the voice of Maonda. The opening portions of this difficult number were sung very comfortably. After this there were places where the power of the tones could be let forth, and where the singer fairly astonished her hearers with some brilliant notes, such as gave a very good excuse for the uproar that followed. The difficult duet between the voice and the flute, near the close of the scene, was awaited with some varying conjectures on the part of the audience, but the marvelous control and the constant trueness of the singer at that place, followed by the one magnificent tone that closes the number, settled all remaining doubts, and the audience, refusing to allow the orchestra to close its accompaniment, burst forth into a roar of praise that surpassed anything accorded to a festival singer this year. Again and again the singer was called back. The people would not let the program proceed. After coming out repeatedly to bow her thanks, and bringing Mr. Boardman, the flutist, to the front to receive equal honors for his fine work, Maonda repeated the final portion of the scene, whereat another great storm arose in front.

Maonda's is the voice of the festival. It is she who has provoked the warmest remarks of praise and whose name is most frequently said in Bangor to-day. Remembering this idea that she was never driven to the utmost on Friday night, it must be with extraordinary interest that her further work is awaited at the festival.

The Bangor *News* also pays the singer a glowing tribute, emphasizing the fact that she is American born and owes much of her success to the excellent training she received under American teachers. Madame Maonda's remarkable achievements at the Maine Musical Festival will greatly enhance her already high reputation.

Jonas in the East.

Alberto Jonas placed himself under the exclusive management of Victor Thrane a few weeks ago, and already this progressive impresario has booked him for ten recitals in Eastern cities. The work Jonas did in connection with the Boston Symphony received such widespread commendation that he at once jumped to the front and gained that recognition which his great talents should command. Manager Thrane will doubtless push the pianist still further forward. Mr. Jonas is regarded as a remarkable interpreter of Schumann and this composer's works will figure largely in his programs.

Marguerite Hall's Engagements.

Miss Hall has returned from a four months' vacation, passed principally in the White Mountains, and also as the guest of Mr. and Mrs. Richard Mansfield, Frank S. Hastings and other well-known people, and is again to be found in her handsome apartments at The Broadway (Metropolitan Opera House). She has already made many engagements, the chief of which are: Vassar College, October 22; Pittsburgh, October 24; Cleveland, October 27; Oberlin, Ohio, October 28; Columbus, October 29; Dayton, October 31; Toledo, November 1; Detroit, November 2; Ann Arbor, November 3; Chicago, November 4, 5; and also solo recitals in Minneapolis, November 7 and 8. From which it may be seen that this favorite singer has a busy season before her.

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Josiah Quincy,
Mayor.

Mayor's Office,
City Hall, Boston.

Oct. 1, 1898.

To the Editor of the Musical Courier,

New York City.

In view of the comments contained in your issue of Sept. 21, upon the policy which the city of Boston is adopting in respect to providing public music, I desire the privilege of making a brief explanation to avoid misapprehension. The fact that certain concerts are to be free to the public does not, in my opinion, imply that professional performers are expected to give their services free. The city has maintained a municipal band during the last summer, and one of the results has been that musicians have been paid \$4.00 for each concert, which is the standard rate here, whereas last year, owing to the competition of different bands, the price received by each musician was considerably less. Free concerts, therefore, do not necessarily imply inadequate payment of musicians.

Besides giving some free concerts in certain sections of the city, the Music Commission is now arranging for a series of Sunday evening orchestral concerts in the largest music hall in this city, and 10 to 25 cents is to be charged for admission to these concerts to make them self-supporting. We shall pay musicians a reasonable price for their services at these concerts, and we do not expect to have any music furnished free, unless, perhaps, by an amateur chorus or amateur singers.

I am in entire sympathy with the position taken by the Musical Courier that musicians "must elevate their pursuit into the dignity of a profession," and I am confident that the steps which are being taken by the city of Boston certainly will not detract from this end, but will, on the contrary, furnish a larger field for the professional musician.

Yours respectfully,

Josiah Quincy

Mayor.



A NOTE ON RICHARD WAGNER.

I.

If it had been hinted a quarter of a century ago that in Richard Wagner's veins there flowed Semitic blood a roaring laughter would have streaked critical Europe. The race Wagner reviled in speech and pamphlet—although he never disdained its financial generosity—the hated Jew, daring to claim kinship with him, might have set in motion the mighty spleen of the master, and perhaps the world would be the poorer for another "Das Judentum in der Musik." Wagner's hatred of the chosen race is historical. Benefits ever forgotten, he never lost a chance to gibe at Meyerbeer, to flout some wealthy Hebrew banker. Yet the gossips are at work subjecting the Wagnerian pedigree to keen scrutiny. There is a well-defined legend at Bayreuth, at Leipsic, that Wagner was the natural son and not the stepson of Ludwig Geyer, his mother's second husband. If this be so then Wagner is a half Jew, for the actor Geyer was of Jewish descent. Wagner resembled him more in features, tastes and temperament than he did his putative father, the worthy police magistrate.

A musical authority, whose name I withhold by request, has called my attention to the curious fact that the portrait of Wagner's father does not hang upon the walls of Wahnfried. Perhaps as Geyer was the father Wagner but remembered he did him the honor of placing his picture in juxtaposition with his mother's in the Bayreuth home. But there is other evidence that may be pressed into service for this fugitive theory. Friedrich Nietzsche, after the rupture with Wagner, openly called him a Jew born in the *Judengasse*—the ghetto of Leipsic—and this latter assertion happens to be true. Another hot-headed hunter of degeneration, Heinrich Pudor, makes the same statement.

In certain critical circles there seems to be a disposition to avoid challenging these facts even though they asperse the memory of a good mother. There is much in Richard Wagner's polemical writings—his almost insane hatred of the Jews—and in the sensuous glitter and glow of his music that suggests the imagination of the Oriental. It is certainly unlike any music made by a German—indeed, to me, with its vibratile rhythms, its titanic and dramatic characterization, the Wagner plays suggest the Celt, for the Celt, as Matthew Arnold writes, has *natural magic* in his poetic speech, and magical in their quality are the utterances of Wagner.

"Was Wagner German at all?" asks Nietzsche, a rabid hater of the Christ idea, who first threw Schopenhauer overboard, only to do the same for his Wagner worship. He continues: "We have some reasons for asking this. It is difficult to discern in him any German trait whatsoever. Being a great learner he has learned to imitate much that is German—that is all. His character itself is in opposition to what has hitherto been regarded as German—not to speak of the German musician! His father was a stage player named Geyer. A Geyer is almost an Adler—Geyer and Adler are both names of Jewish families. What has hitherto been put into circulation as the 'Life of Wagner' is *fable convene*, if not worse. I confess my distrust of every point which rests solely on the testimony of Wagner himself. He had not pride enough for any truth whatsoever about himself; nobody was less proud; he remained, just like Victor Hugo, true to himself

even in biographical matters—he remained a stage player."

Naturally, all that Nietzsche writes about Wagner may be challenged, although he is fairer to the great music-dramatist than Max Nordau. Nordau really borrowed Nietzsche's denunciatory thunder, and then abused the sadly stricken philosopher for having assailed the musician. Altogether a very Nordau-like proceeding.

I should like to believe, but cannot, that Schopenhauer ruined Wagner. This is one of Nietzsche's favorite contentions. The fact is, the artist was stronger than the philosopher in Wagner. The reflective man in him was generally overcome by the man poetic. Witness "Tristan and Isolde," which was composed, as Wagner confessed, in direct defiance of his pet theories. Even the pessimism of the "Ring" never crowds out the dramatic power of the work. Who would wish to cut from "Die Meistersinger" Hans Sachs' beautiful monologue? It is the passing of a cloud over the shining sun. All thoughtful humans are pessimistic at times, but the strong man and woman soon tire of the *cui bono* and finds work near at hand. Wagner was caught in the currents of his time, but he really escaped many meta-

spondence with Liszt. He died with the Trilogy incomplete, for "Tristan and Isolde," "Parsifal" and "The Penitents," ("Die Büsser") were to have been this "Trilogy of the Will to Live, Compassion and Renunciation."

Wagner was going to the East with many other Old World thinkers. That negation of the will to live, so despised by his former admirer Nietzsche, had gripped him after he forsook the philosophy of Feuerbach for Schopenhauer in 1854. He eagerly absorbed this Neo-Buddhism and at the time of his death was fully prepared to accept its final word, its bonze-like impassivity of the will, and might have sought to translate into tone its hopelessly fatalistic spirit, its implacable hatred of life in the flesh.

That the world has lost a gigantic experiment may not be doubted, but that it has lost the best of Wagner I greatly question. In "Parsifal" his thematic invention is not at its high-water mark, despite his wonderful mastery of technical material, the marvelous molding of spiritual stuff. Even if "Parsifal" is almost an abstraction, is not that "howling hermaphrodite," as Hanslick called Kundry, a real flesh and blood creation? It is with no fears of Wagner's power of characterization failing that we should concern ourselves, for the gravity of the possible situation lies in the fact that Wagner had drifted into the philosophical nihilism, the intellectual quietism which is the sweet, consoling pitfall of the thinker who wanders across the border-line of Asiatic religious ideals. The glimmer of Christianity in "Parsifal" seems like the last expiring atom of Wagner's faith in the value of Christ. That he used the church in the dramatic sense cannot be doubted, and that in the ritual of the Roman Catholic Church he found grateful material, which he employed so deftly yet so reverently in "Parsifal," is also incontrovertible; but in Wagner's Christianity I place no credence.

He went to the roots of Christianity, its Buddhistic roots, and there sought philosophical consolation. Nietzsche's attack on Wagner's supposed religious predilections is wide of the mark, for no one was less likely to indulge in sloppy sacerdotal sentimentalism than Richard of the giant brain.

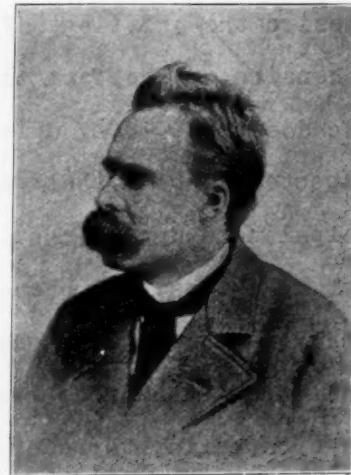
The speculation is a fascinating one, especially when you consider that he changed the title of his projected work from "The Victors" ("Die Sieger") to "The Penitents." First spoken of in 1856, the name was altered a quarter of a century later. Wagner had encountered Oriental philosophy in the interval, and its mysticism had become a vital, integral part of his strenuous intellectual and emotional life.

It is not safe yet to pass judgment on this emotional product of the age, for Wagner carried within his breast the precious eucharist of genius. In music he was the true *Zeit Geist*.

III.

It was a German critic of acuity who said of the music of "Tristan and Isolde," "The thrills relieve each other in squads." Wagner certainly touched the top-notch of his almost boundless imaginings in this supreme apotheosis of lyric ecstasy. A scorching sirocco for the soul are the tremendous blasts of this work. Nothing has ever been written that is comparable with it in intensity, and it is almost safe to predict that future generations will not hear its double. Wagner declared that when he wrote it he could not have composed it otherwise; it is full blown with his imperfections, his glaring excellences, his noble turgidity, his lack of frugality, his economy of resource, his dazzling prodigality, his riotous tonal debaucheries, his soggy prolixity and his superhuman fascinations.

All that may be urged against Wagner's ways I am, perforce, compelled to acknowledge. He is all that his musical enemies say, and much more; but how wilted are your theories when in the full current of this tropical simoon! I have steeled myself repeatedly when about to listen to "Tristan and



FRIEDRICH NIETZSCHE.

physical vortices. That he was any more a Christian than a Schopenhauerian at the end of his life I deny. Wagner was primarily an artist and, as an artist, could not help seeing the artistic possibilities in the superb ceremonial of the Roman Catholic Church; could not help feeling the magnificent legend of the Christ; could not escape being touched by the beauties of pity, of redemption, and by the quietest doctrines of Buddhism as filtered through the hard brain of Arthur Schopenhauer. All these elements he blended dexterously in "Parsifal," and we know with what result.

Keep in your mind that Wagner the artist was a greater man than Wagner the vegetarian, Wagner the anti-vivisectionist, Wagner the revolutionist, the Jew hater, the foe of Meyerbeer and Mendelssohn, and greater than Wagner the philosopher. It is a mistaken partizanship that attaches to his every word deep significance. He dearly loved paradox, and his versatility was such that he wore many masks. Not that I doubt his sincerity, but the enormously emotional nature of the man, his craving for artistic excitement, his agitated life often led him to write and speak in misleading terms. Wagner was not a Christian; he was not a passive Buddhist—far from it; he was no lover of the Jewry, and his pessimism, like Schopenhauer's, was thin skinned. Both men were desperately in earnest and both enjoyed life—one in execrating it, the other in works of beauty.

II.

I have often wondered where Wagner's religion, his art, his metaphysics, in a word his working theory of life, would have led him. That he had dimly floating in his extraordinary brain the outlines of a greater work than "Parsifal" we learn in his corre-

"Isolde" and summoned up all my prejudices, bade my feeble faculties to perform their task of analysis, but I am breathless, supine, routed and vanquished before the curtain rises.

What boots it, then, to grind critically at an art, a devilish, demoniac art that enchants, thrills and makes mock of all your spiritual theories about the divine in music? Here it is no longer on the heights as in Beethoven's realm. The philosophy of Schopenhauer hurled at your head in the pessimistic dualism of the famous love scene availeth not to stem the lascivious torrent. "Tristan and Isolde" is seemingly the last word, the very deification of carnalism. Call it what pretty titles you may, wreath the theme with the garlands of poetic fancy, the great naked fact stares at you—a strong, brutal, phallic fact. It is the man and the woman, nothing more, nothing less. The love potion does but unloosen their tongues, for both were mute lovers before Brangane jugged with the fatal brew. Not in the sacred writings of the Jews, not in Shakespeare, are expressed such frenetic passions. The songs of Solomon are mildly Virgilian in comparison. This distinction must be conferred upon Wagner; he is the greatest poet of passion the world has yet encountered. As fiercely erratic as Swinburne, with Swinburne's matchless art, he has a more eloquent, a more potent instrument than words; he has the orchestra that thunders, surges and searches out the very heart of love. A mighty master, but a dangerous guide.

I am not an ardent admirer of all the Wagnerian play-books. There is much that is puerile, much that is formless, and many scenes are too long. It was Louis Ehlert who said that nothing but the sword would suffice, and an heroic sword, to lop off superfluities. To the argument that much lovely music is bound to be sacrificed by such a summary proceeding, let the answer be—sacrifice it. "The play's the thing;" dramatic form must come first, else the whole Wagnerian framework topples groundward. Besides, there remains an abundance of beautiful music—I am, however, conscious that this plea has an amateurish sound. But there is enough music in the first act of "Tristan and Isolde" to furnish forth a composer with ten operas. This act is the most perfect. Not one note of it could be changed without absolute damage to its symmetrical structure. Not so, however, with the second and third acts.

If you consider you will discover that Tristan is not the protagonist of this fiery soul drama. He accepts the potion in the first act, gets stabbed in the second, and tears the bandage from his wound in the third. Isolde is the more absorbing figure. It is her enormous passion that breaks the barricades of knightly honor and reserve. She it is who extinguishes the torch that signals Tristan. She summons him with her scarf; she meets him more than half-way; she dares all, loses and gains all.

She is not timid, nor does she believe in prudent measures. Shakespeare in "Juliet," Ibsen in "Hedda Gabler," never went such lengths. I think that to Wagner must be awarded the honor of discovering the new woman. Isolde's key is high-pitched from the outset. And with what superb wrath she cries:

"Destroy this proud ship, swallow its shattered

fragments and all that dwells upon it; the floating breath I will give you, O winds, as a reward!" And Wagner has wedded this dramatic invocation to magnificent music.

The composer often, in the intense absorption of creation, forgot the existence of the Kantean categories of space and time. It requires strong nerves to sit out "Tristan and Isolde" with unflagging interest; not because it bores, but because it literally drains you of your physical and psychical powers. The world seems drab after this huge draught that Wagner proffers you in an exquisitely carved and chased chalice, but one far too large for average human capacity. He has raised many degrees the pitch of passion, and this work, which I think is his most perfect flowering, sets the key for all future composers.

Let Nordau call us degenerates and our geniuses mattocks, we can endure it. We are the slaves of our age, and we adore Wagner because he moves us, thrills and thralls us. His may not be the highest, purest art; but it is the most completely fascinating.

J. H.

The Vocal Controversy.

BY FRANK G. DOSSETT.

THE "Vocal Question" is a subject which has been agitated by teachers and students of the voice for many years. Discussions which have arisen from time to time have been carried on with more or less spirit, but no appreciable gain has resulted. In the controversies on this vital topic, alas, too often all established rules of debate have been cast aside: personal reflections have engendered bitterness and animosity for the controversialists and their partisans, and the truth has become more and more obscured.

The columns of the musical papers throughout the world have been filled with this topic of all-absorbing interest to vocalists; and books thereon have been written their name is legion.

There has been no dearth of literature treating of the voice and its culture, yet comparatively little has been of any practical value to the student. To musicians not directly interested the whole question has become tiresome in the extreme, and were it not for the fact that there is a great deal of benefit to be derived from a sincere and disinterested controversy, based on scientific principles, it might be necessary to apologize for further agitation of the subject.

Unfortunately there exist at the present time more of charlatanism and humbug in the field of vocal culture than in any other branch of musical art. In the interest of truth it therefore becomes a duty to fully discuss every mooted point, as in no other way can a definite settlement be reached, and to establish, as far as it is possible, a right standard of vocal training.

Most of the treatises on voice culture are ill adapted to the comprehension of the average beginner, and there have been few attempts to form a system for the benefit of those who are commencing to study. Because they are encumbered with anatomical description and abound in technical terms, the tendency of works written by medical scientists has been to embarrass and perplex rather than to instruct. On the other hand, the literary contributions of vocal teachers have been, in the majority of cases, worse than valueless—they have been positively harmful.

The sincerity of such writers is not to be doubted, but their carelessness in the use of terms, without an accurate knowledge of defined significance, has been the direct cause of a confusion of ideas absolutely chaotic. The importance of analysis in acquiring the elementary knowledge of any science cannot be overestimated. As a mental process analysis has not yet found a place among writers on the vocal question—hence result has not been commensurate with effort.

The necessity of a standard of nomenclature has been clearly demonstrated by Dr. Floyd S. Muckey in the able articles recently published in the columns of THE MUSICAL COURIER. He has shown beyond the shadow of doubt that terms used by one writer have been given an entirely different meaning by another; and has proved conclusively that vocal teachers must possess, in addition to other qualifications, a knowledge of acoustics and a thorough understanding of the mechanism of the voice.

Many are of the opinion that to be or to have been a singer is the first essential requisite of a vocal teacher. This is undoubtedly an error. The statement has been advanced in the first place by certain singers who, for various reasons, have been obliged to abandon the stage for the studio. The latter affords them the livelihood denied them by the former. Their motive in promulgating assertions manifestly erroneous is not far to seek.

An unprejudiced investigation could not fail to reveal the sophism contained in such a statement, and only a misapprehension of the question could excuse the acceptance. Teaching and singing are separate arts. It is one thing to possess knowledge, and another to be able to impart that knowledge to others. More than a superficial musical training is required of a good vocal teacher; more than the ability to play, even the most perfect of accompaniments; more than the power of vocalizing with facility; more than the skill to interpret an aria or a ballad, and more than an acquaintance with the anatomy of the throat, the mechanism of the voice or the laws which govern sound. These are all useful. The broader the general knowledge, the better the mental equipment.

There are other essentials, to each of which a chapter might well be devoted, some of which are innate and others the outcome of earnest, patient study, and years of practical experience.

What is true of the instructor is also applicable to the pupil. Has nature or art contributed most to the excellence of all the great singers who have delighted the public at various times?

How great a degree of their success has been the result of vocal training? On this point there will doubtless be a diversity of opinion. The much abused term "method" has recently become the synonym of fad. As it is now used, the word seems to imply an emphasis of one special point, to the neglect and frequent exclusion of others equally important. Yet because Humbug has often endeavored to hide beneath the cloak of Method (?), it were unfair to belittle or wholly condemn any intelligent system of training without a fair, impartial test of its merits.

Presupposing natural gifts, magnificent result may be accomplished by proper study, but method or any number of methods are not alone sufficient to produce a great singer. Musical intelligence, temperament, the "divine spark," or whatever one may choose to call that God-given something, cannot be imparted by any rule or system. On the other hand, if a method were evolved according to natural laws, and these natural laws were obeyed in the application of this method, the art of voice training would become just as sure as the building of a house, a table or any other structure.

Voice production is entirely a physical matter and is governed by physical laws. It only remains to find what these physical laws are, and then see that they are correctly applied, and the result, *i. e.*, perfect production of tone, is sure to follow.

This method is as easy of comprehension, as simple and as clear as each and every one of nature's laws. It has been so accurately defined by Dr. Muckey that further demonstration seems superfluous.

Although method cannot create, it can benefit, and the advantages of vocal culture, based on scientific principles, founded on natural law, are obvious and well nigh immeasurable. It can build with the material nature has furnished, it can mold and form and beautify, it can assist and direct, it can point out beauty to be studied and faults to be avoided, it can correct unnatural deviations and can guide the student through the Scylla and Charybdis of charlatanism on the one hand and lack of knowledge on the other into the channels that lead to artistic result.

It cannot produce genius, but it can prevent innumerable mistakes.

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THE PIANOLA.

Molding the "Zeitgeist."

TO play the piano at the present time signifies technical skill of an unusually high order of development. The mere ordinary piano playing, not considered outside of the border of average excellence, calls for technical digital facility that can encompass all but the most severe and exacting works. To such an extent has the culture of technic ripened that devices specially applicable to the practice on the piano keyboard have been introduced and departments organized in schools and by teachers devoting their energy and time to that particular function of pianism. Unless a pianist is endowed with a technic surpassing the adopted high average it is impossible for him or her to secure public recognition, and it is frequently, and not without some justification, asserted that the aesthetics of music and of piano playing have suffered harm from this devotion to the technical aspect of the art.

And yet the technical art is the possession of the tools that enable the artist to reach a higher plane of expression—always the highest aim in every art. Without technic nothing practical can be attained, and the technic of composition, for instance, is recognized as one of the most accomplished of all arts in the field of music. A combination of technical ability in playing and technical command of the resources of composition is a rare phenomenon. Players in abundance can be found who are defective as composers, having no technic in that direction, just as we find composers who are unable to play their own works, even sometimes their own accompaniments to their songs, on the piano.

There are also many musicians of great attainments, and there is a host of talented amateurs in music, persons endowed with great musical feeling and taste, who cannot play the great instrument of the home, the piano, but to whom the classical, romantic and modern works written for that instrument are familiar. This army of music lovers constitutes the great bulk of intelligent musicians outside of the professional musicians themselves. These are the people who create the musical sentiment, who mold the musical taste of the community at large and who constitute the musical life of the nation.

To these people many of the most exquisite pleasures of music are denied because their developed taste surpasses their ability to gratify its technical demands. While they can and do appreciate piano, organ and orchestral music with the keenest analysis they are helpless at the instrument itself, because of their inability to manipulate the higher forms of composition, and if they are average pianists and defective in the technic of composition, their improvisations, sometimes most beautiful in idea and even in form, are forever lost for want of the recording facilities. There has been no method by means of which they could perpetuate a musical thought, just as there existed no means for them to

express or play those great piano works written beyond their technical powers.

THE MEANS AT HAND.

What we are about to state now representing an accomplished fact will appear to many of these musical minds as beyond the reach of possibility, and we can attach no blame to them for incredulity, particularly when we amplify this statement by asserting that when they see, hear and even manipulate the great instrument that relieves them of their past embarrassments they will hardly trust their ocular and aural senses; when they actually play the "Pianola," as the modest looking case is called, and elicit from it the most marvelous, faithful responses in the shape of exact reproductions of the greatest masterpieces of the piano—the works of Bach, Beethoven, Schumann, Mendelssohn, Cho-

the touch of any of the great pianists, consists of a group of mechanical fingers operated through pneumatics by compressed air, the composition being reproduced from perforated roll music acting through the well-known *Æolian* attachment.

At this time no further technical description is necessary, for we propose to speak of effects, leaving the causes to be inferred from the above general description. The player is seated at the case, which is pushed up to the piano keyboard, any good piano being acceptable, and selecting his composition he or she inserts the roll, the action of the pedals and the manipulation of the dynamic stops being the only functions devolving upon the player. Concentrating all his attention upon these minor duties he leaves to the "Pianola" the actual work of performing the composition through its manuals; the expression, the nature or character of the touch from a soft, velvety legato to a blow so powerful that it was never exceeded by a Liszt or Rubinstein; the velocity of the passage work, be it diatonic or chromatic scales, thirds, sixths, octaves, trills in all positions; the diminuendos, ritardandos, rallentandos, sforzandos; the equalization of both hands (something rare even with the greatest of performers); the most intricate pedal effects and sudden, abrupt intervals; the staccatos, in all their forms as applied from single notes to staccato chords; the glissando passages even in chromatics—all these developed pianistic characteristics surpassing anything ever produced by the ten fingers of man, and going into extravagancies that must lead, gradually, to a broader development of the instrument, are produced by the "Pianola" with absolute exactness and infallible certitude.

It is exceedingly difficult to appreciate the possibilities of this instrument without a personal examination into its functions, but there is no difficulty in satisfying oneself, for the "Pianola" is now on daily exhibition at the warerooms of the *Æolian* Company, 18 West Twenty-third street.

There is, however, another function associated with those already described that is complementary to the former, and that actually completes the device, giving it a sort of transcendental attribute, and the greater and more accomplished the traits of the musician and pianist using it the more formidable it becomes as an aggressive, in fact interloping, musical invention.

This associated instrument is a recording device which makes a direct record of any performance given by any pianist upon a piano. A Hofmann, a Joseffy, a d'Albert, a Pugno—in fact any pianist may play Bach, Beethoven, Chopin, Schumann or Liszt, or any composition from a prelude to a concerto, or any improvisation, and the recording instrument will make instant and definite perpetual record of not only every note or phrase or movement, but of all nuances, of every variety of touch and of quality of touch, thus showing how Joseffy plays Chopin, how he touches the piano in Chopin or Liszt; how d'Albert plays Brahms or Beethoven; how Hofmann plays the same works. In fact the interpretation of each and every great pianist is absolutely assured for eternal record, for the recording roll being transferred to the "Pianola," the same compositions are re-played on the piano with the same artistic



pin, Liszt, Rubinstein, d'Albert, the arrangements and paraphrases of Tausig, Brassin; the concertos themselves—when they, the individual players can, without the use of their fingers, produce through the "Pianola" the very same effects, even to the gradation of the velvety touch of Joseffy or the power of Rosenthal, each and every variety of pianistic shading and phrasing—when we state that this can be and is daily accomplished, we feel that there is some reason for those who have not really investigated the invention to doubt the vast compass of its functions.

The phonograph was doubted and the telephone was not believed until it became commercially developed; some people doubt it to-day. The "Pianola" must necessarily be questioned when such a claim for it as we now make is put forth in a serious musical journal such as THE MUSICAL COURIER, and yet in describing the operations of the attachment we shall not overstep, in any instance, the capacity of its capabilities.

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interpretations that Joseffy or Pugno or Siloti or Bloomfield-Zeisler or d'Albert or Burmeister, or any pianist, professional or amateur, gives to them, even to the slightest deviation or differentiation in shading, or tempo, or dynamics, or phrasing. The same, naturally, applies to the improvisations, and henceforth there is no danger that the momentary inspirations flowing from the brains and fingers of great artists, which have hitherto faded away because of the failure to transcribe them upon paper, will be lost as they have been in the past. Some of the most inspiring musical ideas representing the highest artistic conceptions are the result of the inspiration that improvisation evokes. There has never been any method to perpetuate these improvisations until now, and the "Pianola" and its accessories not only enables them to endure indefinitely, but galvanizes them at once into life, reflecting at the same time the individuality and idiosyncrasies of the composer, and also the nature and quality of his touch and tone as a virtuoso.

INCONCEIVABLE.

Our readers will maintain that these statements are exaggerations, because they are inconceivable to the musical intelligence as it has been reared up to the present moment. We submitted as much at the outset, and we reiterate that no literary exposition of this marvelous invention can do any justice to its, at times, overwhelming accomplishments.

It is not only a recording instrument and a reproducing instrument and a performing device—it is all these things combined, and that is the least it is, for its action is human. Its touch, regulated by air—by a system of compressed air, varying from a pressure as light as three-fourths of an inch to a blow of fifteen inches—covers all grades of the human finger touch, from the feather touch of a Joseffy to the lion's touch of Rubinstein. Touch being controlled so thoroughly, it next gives expression to every human musical emotion, from the most languid and dreamy to the most violent and ferocious, through the control of its pressure and power and its methods of expression. If it can touch the piano like a human being, so that its touch cannot by any method be distinguished from that of a human being, and if it can give the force, the quality, the expression and the peculiar tonality of the human being at the piano, and play instead of with ten with any number of fingers, its capacity is beyond the human capacity.

This all being so, we do not hesitate, and cannot

hesitate, to say that the "Pianola" must inevitably revolutionize the whole present pianistic situation. It will, in the first place, make the piano a much more interesting instrument, and make it accessible to hundreds of thousands of people who cannot use it to-day. It will enlarge and amplify its scope, making it a more artistic instrument by extending its use to wider forms. As it does not affect the piano in the least, merely coming in contact with it as a player does by touching the keyboard and pedals, it can be utilized in all parts of the world on all present pianos without in the least requiring any alterations. Its practical utility is therefore at once assured.

At the present moment the "Pianola" can be seen and heard playing Steinway and Chickering grand and upright pianos in the demonstrating rooms of the Aeolian Company at 18 West Twenty-third street. All pianists and musicians should at once examine into the question of the "Pianola," as it has a direct vital bearing upon the whole musical question of playing, composing and studying. Its resources are actually inexhaustible.

Pittsburg Protest.

PITTSBURG, October 7, 1898.

Editors of the Musical Courier:

BING a constant reader of your most valuable paper and desirous of seeing exact facts given in reference to musical work in our city, I would like to correct a misapprehension under which you seem to be laboring.

In your issue of this week the following appears: "Mr. Archer will continue his free instruction this year and will have more time for the work, being relieved of all responsibility in connection with the orchestra." Mr. Archer gives no free instruction. He is perhaps the best paid organist in the world.

He may use the city organ for practice ad lib., which is all right. His pupils (if he has any) have similar privileges, while other Pittsburg organists have not the privilege of as much as the opportunity of looking at the instrument except at long range from some point in the auditorium. As these things I think are wrong, and as a taxpayer I protest against the statement that Mr. Archer is in any sense a public benefactor.

PAUL.

Cecile Lorraine.

Miss Cecile Lorraine, the American soprano, who has been made famous in Great Britain by her singing and acting as a member of the Carl Rosa Opera Company, and who is to sing in this country this season, will not sing at the Bismarck memorial concert, as announced. Miss Lorraine will sing first in an orchestral concert at Carnegie Hall, under Emil Paur.

Whitmer to "Ignorami."

Editors of the Musical Courier:

"IGNORAMI prepared a short paper for your last issue containing examples intended to show that my remarks on 6-4 time were not founded on facts. I wish to make three statements:

1. I have in preparation an article which deals exhaustively with our system of time markings that will convince the most conservative of the necessity for some thought on the matter—more than is given at present.

2. I am fully acquainted with the examples he quoted. I am quite aware that usage is not on my side. That was clearly stated in my article of September 21, 1898.

3. Because "poor Wagner, Bach, Chopin, Mendelssohn, et al." have written thus and so is an old argument (1). A single reading of a single issue of THE MUSICAL COURIER will indicate the trend of the present day thinkers. And this is toward a *more definite (or exact) means to note one's musical ideas*; toward a more complete, so to speak, approximation of thought in its expression (that is, its transcription) by certain symbols.

The "time marking" has been neglected indeed. There is not sufficient exactness in our methods for the governing of accents (as they are relatively strong or weak within the limits of a measure).

Interpretation, that is, that which can adequately express a thought by tone, will not be so widely varying when composers learn to use a system of denoting time which shall accurately define the *relative values of accents*.

T. CARL WHITMER,
Harrisburg, Pa.

Moved to Texas.

Herbert E. Carse, the pianist, after spending the summer on the Pacific Coast, has gone to Galveston, Tex., where he will reside through the winter. He is one of the most promising younger American pianists. He is a capable teacher and limits his class to a few talented pupils, devoting much of his time to practice.

The Brooklyn Vocal Quartet.

This new musical association has been formed for the purpose of giving concerts and also taking part in miscellaneous musicales, both public and private. The members are Mrs. Alex. Rihm, soprano; Miss Marie Maurer, contralto; Franz Louis Berger, tenor; Gustav Holm, basso, and Alex. Rihm, musical director.

Mary Louise Clary.

Undoubtedly the most popular oratorio contralto who has appeared in Chicago during recent years is Miss Mary Louise Clary, of this city, who has appeared once or twice each season since her débüt with the famous organization of that city, the Apollo Musical Club. Miss Clary has sung "The Messiah" a number of times with this society, besides appearing in such other works as "Samson and Delilah" and Stanford's "Requiem," in which latter work she was heard there last season. This year Miss Clary has been engaged for the Christmas performance of "The Messiah," December 21.

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NEW YORK, October 10, 1898.

ME LOUISE GAGE COURTNEY'S beautiful and spacious studio was well filled on Friday evening last on the occasion of the prize contest. Owing to circumstances it was decided to combine the preliminary meeting for the autumn term (when those entering for this contest receive their first marks) and the prize contest for the summer term as well.

At the preliminary of the summer term there were three contestants in the junior class, all of whom sang for the prize on October 7, it being awarded to Mrs. Marie Bendall, for the greatest increase of marks. Thomas Hennessy received the highest marks on this occasion, reaching in fact the limit, which entitles him to be judged at the next contest among the seniors.

On July 14, at the preliminary meeting, there were six entries among the seniors, Miss Mary and Miss Sophia Maconochie, Miss Wainwright, Miss Nellie Hogan, Miss Courtney and William Reeves. Of these all sang for the prize except Miss Wainwright, it being awarded to Miss Mary Maconochie, Miss Sophia Maconochie being second in the increase of marks. There were also four new entries for the autumn contest—Miss Matheson, Mrs. Reeves, Miss Mensch and Lewis Evans—all of whom have been studying for some time with Madame Courtney, both Mrs. Reeves and Miss Matheson having been prize winners on former occasions.

As Madame Courtney now makes the prize a course of lessons, it is well worth winning, aside from the great advantage given by these contests, of singing before a number of people and gaining confidence to appear before the public. When the announcement was made that Miss Mary Maconochie had won the prize it aroused great enthusiasm among the audience, as many of the guests had attended these meetings before and had witnessed the gradual development of her beautiful voice and recognized the earnest efforts she has made in the path of art.

The judges on this occasion were Miss J. T. Draper, the well-known composer; Sumner Salter, past president of the N. Y. M. T. A., and Will Thomas. Among the guests were a number of well-known musicians.

Later in the evening songs were sung by Willet Seaman, the well-known operatic baritone, and other pupils of Madame Courtney. There will be a "pupils' evening" early in November, and the prize contest will take place about the middle of December.

* * *

Here is a letter recently received from a young musician of Boston, which shows that he possesses a light heart as well as pocketbook! To quote:

"I think I wrote you a short note some time ago, but that don't count. I am off for a long story.

"First, I shall be in New York ere many days have passed away. The bottom of this 'ere town has dropped out for me anyhow, and I am going to skip. I suppose you and the dear loved ones can be found at the same address, and I hope to call and see you some time in the near future.

"I have anxiously scanned the pages of the New York Sunday Herald, expecting to see some notice of your on-

sight in the town, but have failed to find anything. How are you getting along? Whether riches or poverty, glory or ignominy, happiness or despair be your lot is to me unknown. I trust you are rolling in riches and have happiness to feed to the birds; but you can hardly have achieved so much in so short a time. (Pardon all breaks in this letter, as it is written at railroad speed.) At Keith's a few days ago I saw Camilla Urso's dimpling form trip briskly out on the glittering stage and listened to the big jolly she executed with the fiddle. First time I ever saw her; she is not pretty or majestic, but she plays well. Her performance was surely rapturously applauded. Still, it would have been better to have seen our own—come out with a swing and dash of bravado and have played.

"Please drop me a line saying where I can find you when I call in New York, also a word as to possibilities. I have no illusions about New York, and expect to board at the Mills Hotel and feed on soups this winter, should I have the hardihood to come there; but I am coming, it is so gloomy here, and so dead slow."

* * *

Miss Rossi Gisch, the violinist of whom I wrote in these columns some time ago, is to be the special soloist at the New England Club, October 27, at the Waldorf-Astoria. She will soon go East for several concerts. M. E. Ysaye writes of her as follows:

Je certifie que Mademoiselle Rossi Gisch a suivi mes cours de violon au Conservatoire de Bruxelles pendant deux ans.

Mademoiselle Gisch est une artiste très distinguée, excellente musicienne, elle fut mon élève préféré et ses progrès furent rapides.

Je suis certain qu'elle fera une belle carrière artistique et qu'elle aura grand succès dans les concerts.

And here is yet another indorsement of her:

Of Miss Rossi Gisch, as a young violinist, one must speak in the highest terms. Her technic is clean and facile, her tone strong and true, her phrasing well graded, and throughout her performance one could count her false intonations on one's fingers. For a young performer this was remarkable. All young violinists are so apt to be most ambitious and strive to play something that is far beyond their powers, and do the generality of it fairly well, while interspersing it with much that is out of tune and crude; but Miss Gisch was not of this kind, and throughout her numbers she was most delightfully correct.—Worcester Spy.

A most attractive young girl, with an earnest ideal and the warm musical temperament, I hope and expect to see Miss Gisch's name on many a program this season. She will adorn it!

* * *

Mr. and Mrs. Conrad Wirtz announce as the specialties of their piano school preliminary training in technic, sight reading, ensemble playing, advanced technic, harmony and theory, artistic interpretation and teachers' class in methods. This certainly covers the ground thoroughly. Concerning their concerts at Stamford, N. Y., the past summer, the Catskill Mountaineer says:

The Sunday evening concert at the Rexmere, under the direction of Mr. Wirtz, was a great success. The music was of the choicest.

Judging from the number of people who attended last Sunday evening's concert these concerts are growing greatly in favor. They are all very attractive, and some of the guests say that the music hour is the pleasantest of the day. * * * Then followed a piano solo—Löse, Himmel meine Seele, Lassen-Liszt. This composition was played very artistically by Mr. Wirtz, his singing touch making the melody most beautiful.

* * *

Grace Preston is a name rapidly becoming familiar to music folk—another Marie Seymour Bissell pupil. Miss Preston sang at a concert in Rockville last week, and made quite a hit, as may be read in this excerpt from the Leader:

At last night's concert Grace Preston was the star. She sang every number with faultless declamation and perfect method.

Her voice is vibrant, rich and full, yet as soft and sweet

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as the sound of a flute, and charmed her listeners. She has a graceful manner and a stage presence which adds to her success as an artist.

Miss Preston has been engaged for a thirty-weeks' tour of the United States with the violinist, Helmont, under Manager Thrane. She has never studied with any other teacher but Miss Bissell, having been with her six years. Nordica was very enthusiastic over her voice and style when she engaged her for her concert company last autumn.

* * *

J. Warren Andrews, the new organist-director of the Church of the Divine Paternity, Seventy-fifth street and Central Park, West, who came here direct from Minneapolis, is ready to announce the personnel of his choir, consisting of a solo quartet, and an octet of mixed voices. We shall have this next week. In the meantime, Mr. Andrews has been extremely busy overseeing the placing of the large new \$20,000 organ, the gift of Andrew Carnegie to the church, and which will soon be inaugurated by Frederic Archer, of Pittsburgh. Mr. Andrews' Church Music Studio in Minneapolis was a unique institution soon to be found here in replica. Mr. Andrews has established his studio where church music in all its branches will be taught in a systematic and thorough manner, enabling students to gain actual, practical experience in the work for which they are fitting themselves.

The studio contains a fine two manual pipe organ, built by the noted organ builder, George S. Hutchings, of Boston. The specification was prepared with especial reference to its fitness for accompanying church singers, which will form a part of the instruction of the student, who will be required to perform this work, under the direction of the teacher and in connection with vocalists, the same as is done in church.

* * *

Emanuel Schmauk will soon have his hands full, as is evident from these plans of the Luther League, which will meet in this city during the week of October 16. Delegates from every State in the Union, representing more than 80,000 members, will be in attendance. The public rally meeting at Carnegie Hall on the evening of the 20th will be of especial interest. Rehearsals for the grand chorus of 600 voices are in progress. It is not necessary to be a Lutheran to join in this chorus. Any person who can sing and has a fair knowledge of music is welcome. The works to be sung are: "Festgesang," Mendelssohn; "O Praise the Lord," C. Franck (new); cantata, Becker. The director is Emanuel Schmauk, organist and choir-master of the Evangelical Lutheran Church of the Holy Trinity and director of the Luther League Choral Union. Mr. Schmauk is also a vice-president of the New York State Music Teachers' Association, is identified with other musical organizations, and is a well-known composer of music. Music will be furnished free to those desiring to join in the chorus.

* * *

This is from the Binghamton (N. Y.) *Chronicle*, and is proof that friend Fowler keeps on improving:

Seldom has better music been heard at the First Presbyterian Church than that of Sunday morning. O. J. Fowler was the soloist, and his selection, Dudley Buck's "Fear Not Ye, O Israel," was sung with the volume and intelligent expression that always mark his work, but there was an added and nameless quality to his voice that appealed to his listeners, and was a revelation even to his friends who thought themselves fully acquainted with his capabilities.

The music at Bloomingdale Reformed Church ten days ago was as follows: At 11 A. M., "Gloria in Excelsis," in D, Dudley Buck; "The Lord Is Exalted," West; "Jerusalem," Parker. At 8 P. M., "He Shall Feed His Flock," "Messiah," solo, Händel; "The Radiant Morn Has Passed," Woodward; "Jesus, Word of God Incarnate," "Ave Verum," Mozart. The choir of this church is composed of soprano, Miss Marie Donavin; contralto, Miss M. K. Krymer; tenor, G. W. Jenkins; baritone, A. E. Holmes; organist, W. O. Wilkinson.

A special musical service was given in Calvary M. E. Church, One Hundred and Twenty-ninth street and Seventh avenue, last Sunday evening, by the choir, assisted by Mrs. Louise Cowles Weedon, soprano, and Mr. R. Kent Parker, bass, with orchestral accompaniment. The pastor, the Rev. Dr. Willis P. Odell, preached on "The Vitality of the Bible."

Music at the Central Congregational Church will be under the direction of Samuel Moyle, late choirmaster of Holy Trinity and soloist of the Cathedral, Melbourne, Australia.

The marriage of Miss Anita L. Balck, the youngest daughter of Mr. and Mrs. William Balck, to Charles H. Eckert, both well-known members of the German Liederkranz, will be solemnized on Tuesday, October 18, at the home of the bride's parents.

Miss Balck is a pupil of Madame Pappenheim. THE MUSICAL COURIER tenders good wishes in advance.

F. W. RIESBERG.

Choir Notes.

THE past week has been an unusually brisk and busy one in the offices of Townsend H. Fellows' choir agency. With the first of October the agency year begins, and those now entering their names will receive the benefit of a whole year's registration.

It is the off time of the year for supplying singers with permanent positions, but Mr. Fellows has this week located a number of them, notably among them Henry Eberhardt and Paul Handel, both young New York tenors, and Harold L. Butler, basso, a young singer lately from Chicago, at the Church of the Holy Communion, C. Whitrey Coombs, organist.

Mr. Coombs has written the following letter, which speaks for itself:

MY DEAR MR. FELLOWS—Please accept my thanks for sending me three exceptionally good singers for my choir.

Yours sincerely,
(Signed) C. WHITNEY COOMBS.

Wm. R. Squires sang at the Church of the Divine Paternity last Sunday.

Aloys Werner, a San Francisco tenor, and formerly musical director of St. Mary's Cathedral, in that city, who came to New York last January, has been substituting for Nicholas Sebastian for the past two Sundays at the Church of the Heavenly Rest.

Miss Fannie Hirsch, on an hour's notice, sang as Miss Hilde's substitute last Sunday morning Wiegand's "Festival" Mass, performed for the first time at the Cathedral, and the Sunday before at the Lafayette Avenue Presbyterian Church, in Brooklyn, in Miss Mansfield's place.

Miss Jennie Ross has been substituting at the West End Presbyterian Church, Frank Dossert organist.

Walter Robinson, tenor, has made some very successful appearances at Monmouth Beach, N. J.

Griffith E. Griffiths joined forces with Chas. H. Morse's

choir in Brooklyn for the past two Sundays, and Wilbur Maynard sang for Mr. Beebe last Sunday night.

At the Bloomingdale Reformed Church, Madison C. Peters, pastor, a series of Monday night entertainments will be held, commencing on October 17, when "The Persian Garden," under the direction of Mr. Fellows, will be given, with Mr. Kitchen at the organ, Miss Lucile Jones, soprano; Mrs. Marshall Pease, contralto; Roland Paul, tenor, and Geo. Fleming, basso, with Miss Ada Frances Howard accompanist.

A Montefiore Pupil.

AT a private audition in Weber Hall last Friday Miss Maud Chapelle, a contralto singer, sang compositions of Schumann, Grieg and Albert R. Parsons. The young singer has a voice of excellent quality, of true contralto character, vibrant and powerful, with great carrying capacity. It is trained with the utmost care, showing in its effect thorough schooling and a method that produces most gratifying results. She sings with intelligent comprehension of the subject, giving poetic interpretations aided by a clear enunciation, and, having temperament, she gives an interesting musical account of herself in songs of the highest standard. Singers of that calibre are rare and there is a great chance for Miss Chapelle. Her teacher, Miss Montefiore, has reason to congratulate herself with this pupil.

George Hamlin.

This admired young tenor has been booked by Manager Thrane for several oratorios, and he will probably be heard in New York and Boston in a Strauss recital. Speaking of his recital, which was announced to be given in Chicago yesterday, the *Tribune* of that city says:

Probably such a program has never been given before, certainly not in this country, where Richard Strauss is only known as the composer of one or two orchestral compositions which have been played during the last year or two. The songs of the young composer are perhaps the finest examples of lyric writing in existence, and Mr. Hamlin will be the first person at this time to bring them before the public. Possibly no better exponent could have been chosen for the purpose out of the whole of America. For some reason or other the songs of Strauss seem to be wonderfully adapted to the tenor voice, and Mr. Hamlin has applied himself to them with so much ardor and devotion that even those who do not admire the extreme modernity of Strauss' music cannot fail to find the recital extremely interesting.

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Music in Dresden.

DRESDEN, Franklinstrasse 20, September 29, 1893.

FEW musical seasons in Dresden have opened so brilliantly as the present one, which began on August 14. In spite of the great heat the representations in the Royal Opera House attracted large audiences. To refer to the performances themselves is a pleasure; they gave great delight, especially the Wagner cyclos nights, which with the exception of "Rienzi" and "The Flying Dutchman," certainly class among the best in Europe.

Therese Malten, our unrivaled Wagner heroine, reappeared on August 30, for the first time since her accident last summer, in the same part in which she so unfortunately closed her last musical season, viz., Elizabeth in "Tannhäuser." The ovations for the great singer, who has now recovered and who gave the part to perfection, was almost as fervent as on her jubilee night, on June 18, of which I wrote at length in my last letter. Frau Wittich sang and acted the Venus role satisfactorily. Von Schuch conducted the whole cycle except the first and second representations.

"Tristan und Isolde" was produced with the assistance of two Berlin guests, Herr Gudehus and Frau Sucher. The house was sold out and to my regret I could not obtain an entrance card on account of my being too late in securing the ticket which the opera direction so kindly grants me. I can only state the opinions of those present concerning the representative of Isolde's part. Frau Sucher did not compare favorably with our own Isolde. Malten, who, however, on account of a slight indisposition, was unable to appear on the date fixed. Mrs. Sucher is a remarkable actress, her stage presence and vocal abilities on this occasion, however, being no more than equal to the part. The Dresdenians, consequently, could not realize the enthusiasm which has found expression on all occasions where Frau Sucher was heard in by-gone days when Schiller's famous words, "Der Mensch versucht die Götter nicht," were applied to her in the reverse version, "Der Mensch vergöttert die Sucher nicht."

The Wagner cycle was brought to a close September 20 with the "Götterdämmerung."

On the 22d the grand concert by the Royal Orchestra followed, which was given in commemoration of the 350th anniversary of this famous body of musicians. The proceeds will be devoted to forming the nucleus of a fund for the erection of a Wagner monument in Dresden. The affair was in every respect a glowing success. That the entrance prices were so large created some amazement among the Wagner devotees, who were in possession of a great deal more enthusiasm than money.

I, however, contributed my share, by mounting up to the fourth or fifth gallery, where I tried to ignore the atmosphere around me, so as to be able to enjoy the performances. They were exquisite in all the details. The first part of the program consisted of works from former leaders of the orchestra, beginning with Schütz (1585-1672), Hasse, C. M. v. Weber, Marschner, Reissiger, Krebs, Rietz, down to, or rather up to, Richard Wagner, who was represented by the "Tannhäuser" overture, Isolde's Liebestod and the "Parsifal" Vorspiel. Mary Krebs, the daughter of Carl Krebs (Schuch's predecessor), performed in her well-known manner Weber's Concertstück in F minor. The other assistants were Anthes, Scheidmantel, Frau Wittich, Malten, Wedekind and the chorus from the Opera, and choir from the Roman Catholic Church. Conductors were Hagen and Von Schuch.

One more tenor, Herr Hans Giessen, of Weimar, has lately been engaged by the management of the Opera. Having not yet heard him in opera, I attended a performance of Rossini's "William Tell," where he was to sing Arnold's part and where Scheidmantel took the title role. If the latter, Scheidmantel, would not make so very much of everything he undertakes, I should simply say that he surpassed himself in the part. At any rate he is above

praise, as was also the orchestra, led by Schuch. The performance of the overture alone was magnificent. Neubusehka's Gessler counts among his best parts. The tenor, Arnold-Giessen, was a disappointment to me. I shall never forget the great delight he gave as a court singer, when heard to the accompaniment of dear old Lassen, of Weimar, in a choice collection of Liszt songs. This Arnold, however, one should try to forget until he has improved histrionically.

Mr. Brag, the deep basso, from the Swedish Royal Opera, at Stockholm, appeared some time ago to great advantage as Falstaff in Nicolai's "Merry Wives." The artist, who created quite a sensation last summer in the Swedish students' singing chorus, is also remarkable on the stage. The duet, "Wie freu ieb mich," with Scheidmantel, was furiously demanded. It was a treat of high order to hear the two splendid voices together. Mr. Brag masters the German language in such a way that one does not even suspect that he is a foreigner.

Richard Heuberger's operetta, "Der Opernball," successfully opened the winter season at the Residenz Theatre. The music, I am happy to say, is far better than the subject; at least, the operetta treatment is very vulgar, almost too much so to arouse any interest for cultivated hearers. It is a great pity that the composer wasted his talent on such a story, for his fine musical ideas are as valuable as the book is void.

Beautiful lyrical moods prevail; they form the chief feature of Heuberger's music, which is very melodious at times, although too heavy and too "good" for the insignificant book. Offenbach or Strauss might have found a more appropriate musical expression for the story, which is founded upon Henneguin's play, "Rosa Dominos." One has the impression that Heuberger's style is neither the operetta nor the children's tale (Struvelpeter), both of which have been given a hearing in Dresden. For the former he is too earnest a musician, for the latter he has not enough of naivete to catch the mood of a child's simple story. We want to hear the author as a composer of grand opera or symphonic works.

The programs of the twelve symphony concerts by the Royal Orchestra appeared yesterday. The following soloists will assist: Plunket Greene, of London; Max Lewinger, of Leipzig (who is supposed to replace Rapoldi as concertmaster in the orchestra); Signorina Nina Faliero and Norman Neruda (Lady Hallé), violinist. Among novelties I may mention a symphony by Gustav Mahler, variations by Heuberger; "Frithjof," by Theodore Dubois; Vorspiel zu Hauptmann's "Hannele," by Stephen Krehl; "Antar," a Persian tale, by Rimsky-Korsakoff; "Aus Italien," by R. Strauss, &c.

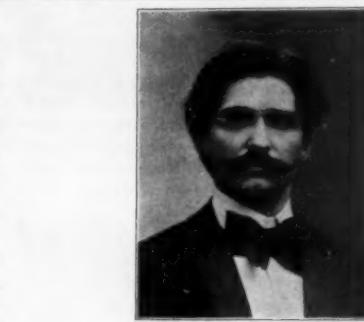
In addition to the chamber music series by various quartets and trio unions, a great many soloists will appear. The concert season will begin next month.

I see from the *Neueste Nachrichten* that the *Knust Fenileton* will be edited this year by L. Hartmann; that the repertory of the Bohemian National Opera at Prague will produce a great many interesting operatic novelties, among which I may mention Tschaikowsky's "Iolanthe," Horack's "Charsamtag," "Die Flucht," by Kaan; "Der Bauernanstand," by Lostake; "Prince Igor," by Borodin; "Madarra," by Le Born; "Goplana," by Zelensky, and "Satanella," by Roszkosz, &c. If possible, I shall try to attend some of these representations and shall be glad to communicate my opinion about them to THE MUSICAL COURIER.

A. INGMAN.

Perley Dunn Aldrich.

This well-known Rochester singer, who has just returned from a summer's study in Europe, will give his song recitals this season, accompanying himself at the piano. He starts on a two weeks' tour November 20, visiting Cleveland, Ohio; Galesburg, Ill.; and a number of college towns in the West. His teaching season also opens most auspiciously.

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MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Willis E. Bacheller. Heinrich Klingenfeld.
Maud Reese-Davies. Mrs. H. Klingenfeld.
Fielding Roselle. Perley Dunn Aldrich.

MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information:

Hugo Kraemer. "Critique."
Miss Bessie Strauss. Arthur Mees.
Mr. and Mrs. Parker Robin- Mrs. Georgia Carhart.
son. Villa Whitney-White.

Talented Pupils of Madame Devine.

Mrs. Charles Sprague Lippincott, a pupil of Mme. Lena Doria Devine, enjoys an enviable reputation in Boston, Cincinnati and Lincoln, Neb. She recently sang at the Ladies' Musical Club, of Bayonne, and received praise for the beauty of her voice and her art in using it. Mrs. Lippincott will sing in oratorio this winter.

Another of Mme. Devine's pupils who has recently distinguished herself and added to her teacher's reputation is Miss Blanche Duffield. She sang last Thursday evening in an entertainment given in the Old Guard Armory, for the benefit of the soldiers' and sailors' families. Her first number, "O Luce di Quest' Anima," was so brilliantly sung that she was compelled to give a double encore. She sang as encores "Una Voce Poco fa" and "At Parting," by Rogers. After her second number she sang as encores "Way Down Upon the Suwanee River" and "Home, Sweet Home." Miss Duffield's success was unequivocal and she and her teacher were showered with compliments.

Miss Louise W. Gehle, another of Mme. Devine's gifted pupils, divided honors with Miss Duffield. She possesses a contralto voice of pure quality and unusual power. After singing Bartlett's "A Dream" she gave Sullivan's "Lost Chord."

Florio's Second Symphony.

Carly Florio's Symphony is to be played in Antwerp, Belgium, this winter. The composer is now at Biltmore, Asheville, N. C., and his old New York friends will be glad to hear of the success of his orchestral work.

Danareuthers in Toronto.

This well-known quartet inaugurated the third season of the Toronto Chamber Music Association (Lady Gzowski, president), last Thursday evening. A large and particularly swell audience attended, the numbers of the Quartet being: Haydn, Quartet, op. 50, in D; Bach, Aria; Schubert, "Moment Musical;" Schumann, Quartet, op. 41, No. 3, in A. The Kneisel Quartet has also played in this series, but with no more enthusiastic appreciation than greeted the above organization. Later we shall reproduce some press notices.

Frederick Maxson, of Philadelphia.

Mr. Maxson has for fourteen years been organist and choir master at the Central Congregational Church, where the musical services and recitals have appealed to the most musically discriminating audiences.

Mr. Maxson is a well-known concert organist, having successfully appeared in many churches and halls throughout the country. He also teaches at the Philadelphia School of Music, Miss Kate Chandler director. To quote the school catalogue:

"The instruction in the pipe organ department, under the direction of Frederick Maxson, pupil of David D. Wood, of Philadelphia, and M. Alexandre Guilmant, of Paris, is given on a two-manual pipe organ, and includes hymn and anthem playing, transposition, registration, &c., in addition to suitable organ studies and pieces."

"The Virgil Clavier department is also in charge of Frederick Maxson, who holds a teacher's certificate from the Virgil Piano School in New York."

"Mr. Maxson has studied with Mr. and Mrs. A. K. Virgil, E. M. Bowman, Charles H. Jarvis and others, and is well known as one of our most prominent musicians."

Grace Romaine.

"THE Song-Bird of Missouri" is the graceful eulogium that an ardent critic bestowed upon Grace Romaine when, at the age of twelve, she sang before a large audience in St. Louis.

Her father, an eminent Presbyterian preacher, was so much impressed with this compliment and others showered upon his daughter that, acting upon the advice of his friends, he determined to give her every advantage to cultivate her voice to the highest limit. As a girl she appeared frequently in concerts in several of the Western cities and received the most glowing notices in the press. She was sent to New York and placed under Dr. Felix Jaeger. He recognized her unusual talents and remarkable voice and showed a personal interest in her musical development. With him she remained three years, and she now confesses that to him she is indebted for her excellent method. She then went to Milan and placed herself under Pozzo and Rossi. With these two eminent voice

high place on the opera and concert stage." Another Cincinnati writer thus refers to her singing in that city: "Miss Grace Romaine, of Missouri, delighted the audience by a tasteful, refined rendering of the tender little air of Handel's, 'Lascia Ch'io Pianga.' Miss Romaine has a beautiful voice, of rich timbre, with an abundance of emotion in it."

The subject of this sketch sang with brilliant success in the Topeka Music Festival. A well-known music critic made these comments upon her singing: "Miss Grace Romaine carried off first honors at the two performances yesterday, and the storm of applause with which she was greeted in each number was most flattering and deserved. She possesses a superb contralto voice, which captivated the audience."

While Miss Romaine is recognized as a versatile singer, shining with equal lustre in oratorio and opera, she has a penchant for operatic work, and always enters upon it con amore. She is blessed with the artistic temperament and is wrapped up in her art. Caring little for domestic or social life, she devotes all of her time to enlarging her musical knowledge and perfecting herself in her vocal method. She is brimful of life and ambition and is overflowing with buoyancy, and possesses the rare faculty of winning friends and the still rarer one of holding them. Such a feeling as jealousy has never entered her breast; nothing pleases her more than the success of her colleagues. Her favorite roles are Carmen and Azucena. Few singers are more magnetic or winsome than she. As great as have been her triumphs since her entrance upon the lyric stage, it is safe to predict that her most glorious successes lie before her.

National Conservatory.

THE supplementary fall examinations of the National Conservatory begin to-day, Wednesday, October 12. Pupils for violin and other orchestral instruments will be heard from 2 to 4 to-morrow. Thursday, October 13, the singing examinations begin, 10 to 12 M., 2 to 4 P. M., and 7 to 9 P. M. Piano and organ, October 15, next Saturday, 10 to 12 M., 2 to 6 P. M., and 7 to 9 P. M. The regular faculty will be in attendance at these examinations, applications to which are numerous.

The plans for the forthcoming series of orchestral concerts at the Madison Square Garden concert hall are being rapidly matured. J. V. Gottschalk is the business manager. The rehearsals of the orchestra are almost daily and the progress of the band most gratifying. Mrs. Thurber intends these concerts to be an example of the artistic work accomplished by native American students, and incidentally a refutation of the fallacy that the music pupil must go to Germany to study an orchestral instrument or ensemble.

The names of the soloists will be announced later.

Eleanore Meredith.

Eleanore Meredith, the oratorio soprano, is in great demand this season, her work last season having been so satisfactory that it placed her at once in the front rank of oratorio singers, and Manager Thrane is receiving numerous applications for her services the coming season. She has already been booked for several of the principal oratorios and negotiations are pending for a number of others.

Miss Engle Here.

Miss Marie Engle is the first member of the Maurice Grau Opera Company to arrive in New York. She has been summering abroad and made several appearances during the past season at Covent Garden. She has added several roles to her repertory, at the request of Mr. Grau, including Berthe in "Le Prophete," Elizabeth in "Tannhäuser," the Countess in "Le Nozze di Figaro," Manon, and Eva in "Die Meistersinger." She will sing them for the first time at the Metropolitan Opera House this winter. In the Wagner cycles Miss Engle will also sing the music of the Forest Bird in "Siegfried."

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Eddy in Italy.

GUILMANT AND CLARENCE EDDY CONCERTS IN THE CHURCH OF THE SACRED HEART, IN TURIN.

(Translation by Salvatore C. Marchesi)

THE series of organ concerts so well inaugurated by Bossi and Guilmant continued with the recitals given by the celebrated Clarence Eddy, the greatest organist of America, who came expressly from Chicago.

If we were compelled to praise Bossi's charming style, geniality and perfect technic, if we admired the calm and dignified style and exquisite registration of Guilmant, we must confess that we were quite overcome by the surprising execution of the American master, who interprets the most varied kinds of music with extraordinary command of the instrument, as well as an immense facility on the manuals and pedals.

Although this facility was at times almost bewildering, yet Mr. Eddy maintained always the utmost clearness and elegance of effect. Clarence Eddy is the organ virtuoso par excellence.

The first recital, given on the afternoon of May 27, began with the grand toccata and fugue in D minor of Bach, which revealed at once a wonderful artist, not only in his interpretation, but in his execution; then followed the "In Paradisum" and "Fiat Lux," by Dubois, both executed with great taste and brilliant coloring. The prelude to "Lohengrin," arranged for the organ by Mr. Eddy, gave evidence of the talent of this exceptional organist. It was equal to the finest orchestral performance, the various tone qualities being brought out to perfection.

The Fifth Sonata, by Guilmant, dedicated to Mr. Eddy, was interpreted with great power and intelligence. Two compositions by our Bossi were played in such a manner that the composer himself could have desired nothing better.

But the climax, in which the technical execution, the skill in registration, in fact all that constitutes a grand artist, shone in all their splendor in the final number of the program, "Themes, Variations and Finale," by Thiele, a composition in which the dexterity of the feet vies with the agility of the hands. In the third variation, where the pedals play a canon with the right hand, not omitting the trills and other ornaments, Mr. Eddy elicited the greatest enthusiasm from the audience.

In the two following recitals, on Saturday, the 28th, and Sunday, the 29th of May, the success of Mr. Eddy was even greater, and it might be said developed into rapturous admiration.

In the music of Bach, as well as in the beautiful "Lamentation," by Guilmant, Clarence Eddy enchanted the public by a most clever management of the stops, and in the "Toccata," by Capocci, he surprised everybody by his clear and tremendous brilliancy of execution, while in the "Largo" of Händel and the "Canon" of Schumann he called forth real ovations of applause, which were repeated after his playing of the "Suite Gothique," by Boellmann, the "Pastorale," by Lemare, and the herculean "Morceau de Concert," by Thiele.

At the third and last recital, given on Sunday evening, the 29th, Mr. Eddy transported the audience by his admirable performance of the Fugue in A minor, by Bach; the "Double Theme Varie," by Rousseau; the "Fantaisie," op. 31, by Ravello, as well as two selections from "Tannhäuser," arranged for the organ by himself.

This last recital ended with two interesting compositions by Wolstenholme and Hollins, both belonging to the modern English school, the "Farewell of the Shepherds," by Berlioz, and the powerful "Fantaisie Triomphale," by Dubois, dedicated to the eminent organist.

The impression left in Turin by Clarence Eddy is great and never to be forgotten.

We admire in him the artistic eclecticism of his programs as well as his ability to obtain the greatest effects, combined with the utmost dignity of style without the least affectation, but with a perfect knowledge of the proper interpretation due to the different composers according to the epoch to which they belong.

We have already spoken of the exceptional merits and technical ability of this great concert artist, and in repeating here our admiration we send our grateful appreciation to the committee in charge of the management of these splendid musical performances, which were true expositions of the sublime art of music.

G. FOSCHINI.

During the next months Mr. Eddy concertizes in Germany, England and Scotland and he will leave Southampton on December 14 on the Kaiser Wilhelm der Grosse, beginning his concert tour in America about January 1 and ending it May 1, 1899.

Rosenthal.

Rosenthal's first appearance this season will be on the 26th of this month, in Carnegie Music Hall. He will play a full recital program, concluding it with the celebrated "Don Juan" Fantaisie, by Liszt, with which composition Rosenthal had such a wonderful success here ten years ago.

Kate de Jonge Levett.

Many friends of this soprano, who for some time past has withdrawn from public life, will be glad to hear her again, as it is her intention to sing in public. She was some years soprano of the Temple at Sixth avenue and Forty-fourth street, and also at St. George's, Flushing, L. I., and as a member of the Metropolitan Concert Company of a few years ago, won much renown. From among a mass of notices of that time the following is selected from the New York *World*:

The vocalist of the concert was Mme. Kate de Jonge Levett, a slender and graceful brunette with a beautiful voice, sympathetic in quality, which she used with much skill. For her first number she sang the "Connais tu le pays" from "Mignon," by Thomas, with much tenderness and feeling. Her second number included two songs, "Florian's Song," by Godard, and a "Serenade Vénitienne," by Svendsen, a brother-in-law of the fair cantratice. The last number she sang with charming artistic finish.

The Sternberg School of Music.

PHILADELPHIA, October 6, 1898.

Editors *The Musical Courier*:

In your last issue's Cincinnati correspondence I find at the end a notice about the "Sternberg School of Music" in Avondale.

Is this similarity of names due to a mistake, or to a lack of professional courtesy on the part of the respective proprietor, or to a desire of sailing under my humble flag, or is it intended as a compliment? I am so terribly jealous, and so saturated with the idea that I am the "only authorized edition" that I shall not sleep o' nights till you have kindly replied to yours sincerely.

CONSTANTIN VON STERNBERG.

[We see that the director of the Sternberg school at Avondale is also named Sternberg, although not von Sternberg. If Mr. von Sternberg will now designate his school as the von Sternberg, all will be safe.—ED. M. C.]

Intrigues? Impossible.

BOSTON, October 5, 1898.

Editors *The Musical Courier*:

THE Worcester Festival offered a fine field for intrigue among musicians; it always does, but this year it was a particularly fertile ground. The chief victim was Chadwick, who was unmercifully pulled to pieces under the adept management of the undermining sapper from Roumania, who here, in Boston, is known also to have used his position as a leading light in the orchestra, to undermine Paur. We are "onto" the Bucharest methods. Mr. Paur was the second Symphony conductor who had to fall into the ruins, and the undermining of Gericke has already been started by the same Danubian expert. It was he, also, who gave the frozen hand to Musin at Worcester and who conducted himself with the marble heart.

The vocation of an intrigant loses much of its usefulness as soon as someone gets "onto" the system. We are "onto" our lachrymose citizen from the Balkans, and henceforth he had better exercise some caution in his manœuvres, for countermoving will meet his plans. I believe Mr. Chadwick has, by this time, received ample evidence to guard himself against such friends.

Yours truly,

PHILLIPOLIS.

Harry Parker Robinson.

This baritone, of whom much will be heard in the near future, sang in Grand Rapids, Mich., sometime ago, when the *Herald* said:

The work of Harry Parker Robinson last night was the best that he has ever produced before a local audience, and thoroughly indicated the progressive artist, and Mr. Robinson is nothing if not artistic. "Thus Saith the Lord," from Gaul's "Holy City," was faultlessly done. The style of the composition and its range were admirably suited to the temperament and voice of the singer.

"The Vow," by Meyer Helfund, was sung for an encore. All of Mr. Robinson's songs were given with the same degree of artistic ability and fine adaptability.



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Bangor Festival Notes.

THE Lewiston (Me.) Evening Journal of October 5 said editorially:

By the people of Maine the coming week in Bangor and in Portland should be regarded as a privilege and a duty combined. Three years ago such an event would have been considered impossible. To but one man in all the world did it seem feasible, and that was Mr. Chapman—his solitary faith being born of the knowledge and belief that it lay within his own powers to accomplish it. * * * His festival concerts at Portland and at Bangor in 1897 were triumphs to be recalled a half a century hence, with the same freshness, fervor and enthusiasm with which they are recalled to-day, affording the people of Maine an opportunity enjoyed with delight by the thousands who packed the great auditoriums to repletion. * * * The work so far done by the Maine Music Festival is felt to be good. It has established this State in musical circles; has educated to a greater degree of musical taste and culture and has opened the eyes of the people to the possibilities, and it is our faith and hope that this is but the beginning of a good work, which we hope to see prosecuted each year more and more successfully.

To Mrs. William R. Chapman is due a great share of the credit for the artistic success of this festival. Mrs. Chapman is a woman gifted with great energy and intelligence, and in many ways, including the compilation of the beautiful souvenir program and the grouping and seating of the chorus so as to get the best effect, she has been a most valuable aid to her husband. It would require a very capable man, or several men, to fill her place.

The music on Thursday night was gathered up by the telephone by means of transmitters looking like big megaphones and distributed over the State. It was plainly heard in the newspaper offices in Portland, Lewiston and Augusta.

The chorus this year is stronger than that of 1897, there being more male voices and the singers better trained. The orchestra numbers fifty-three musicians, as follows:

Conductor, William R. Chapman.
Concertmaster, Dr. Oscar E. Wasgatt.
Violins—Dr. Oscar E. Wasgatt, H. M. Pullen, G. M. Miller, H. M. Gifford, Brett H. Dingley, F. C. Record, Antoine Stengl, James L. Thompson, N. R. Young, F. J. Webb, Edward Heindl, Henry Heindl, Jr., Jacques Beunvente, William Hochein, Frank L. Burnham, C. E. Fournier, C. B. Hoyt, J. V. Havener, H. M. Perry, C. F. Balch.

Cornets—R. B. Hall, F. O. Currier, J. A. Parlin.
Clarinets—Fred G. Payne, F. D. Record.

Horns—B. A. Rounds, Julius C. Engster, H. A. Gilpatrick.

Trombones—Fred B. Harlow, A. Coney, J. A. Spencer.
'Cellos—G. B. Whitman, Carl Behr, Leon Vauvliet, Carl Webster.

Bassos—Fred Gilpatrick, J. W. Woodbury, William Hurley, Howard Couch, R. N. Davis.

Violas—Max Schlegel, Roland J. Sawyer, Harold Sawyer, Charles G. Richards, N. Kneupier.

Flutes—S. H. Boardman, C. F. Eastman.

Oboe—Paul Fischer.

Bassoons—Louis Post, George Gill.

Tympani—John N. Flockton.

Drum—Louis Barrett.

Harp—Miss Harriet A. Shaw.

The Auditorium was decked with the national colors in many places, the pillars being entwined with bunting and the stage front draped with the national emblems. Over at the stage end of the west balcony appeared a handsome buck deer's head, presented to Mrs. Chapman by Major James M. Davis, builder of the Auditorium.

During the concert on Thursday evening Mr. and Mrs.

Chapman received the following telegram from musical friends in New York:

To Mr. and Mrs. W. R. Chapman, Auditorium, Bangor:

Hail! to the musical king and queen of Maine! All hail to her second annual refrain! With the lovers of music we join you to-night and in the grand anthem our voices unite. We are with you in spirit though far from sight.

MR. AND MRS. H. M. CLARK.

The audiences, while not as large as they should have been, in consideration of the artists who sang, were enthusiastic, quickly recognizing the fine work done, with spontaneous applause. It seems unfortunate that the people of Bangor should not appreciate what Mr. Chapman is doing in bringing some of the best artists in the world to sing at these festivals, and by their patronage second his efforts.

Charlotte Maconda made an instantaneous success on Friday evening when she sang the mad scene from "Lucia"; in fact, she had made a hit at rehearsal, which was intensified by her evening performance. It is not only her well trained voice, but her charming personality that captivates her audience. In the "Lucia" number the high E flat was as clear as a bell and the trill on high C and D as full and round as though sung an octave lower.

Miss Rosa Green, the singer who made her American débüt in the festival on Thursday night, is a sister-in-law of City Clerk E. L. Dyer, of Portland. Mrs. Dyer is with Miss Green this week in Bangor.

Evan Williams and Gwilym Miles repeated the successes of last year. They were both in fine voice and the welcome they received from their friends was of the warmest. They are great favorites in this State. Mr. Williams goes almost immediately from Portland to Chicago for a concert, and has a large season's booking.

Mr. Miles sings at St. John, N. B., next week, going from there to Chicago, where he sings in two concerts. His season will be a busy one, as he has already many engagements.

Harriet Shaw, well known not only in Maine, her native State, but in Boston, where she resides, as a fine harpist, has done some beautiful work at the Bangor concerts, her solo, "Danse des Fees," by Alvares, on Friday afternoon, being one of the successes of the festival.

Miss Katherine Ricker arrived from Boston on Friday morning in time to take part in the rehearsal. Miss Ricker is a Maine girl, who, after study in Europe, settled in Boston, where she is contralto of the Central Church.

Everett M. Waterhouse is also a native of Maine, who lives in Boston, where he is tenor soloist of Mount Vernon Church. He has a strong, clear tenor voice and is a good musician. He is well and favorably known throughout New England and will undoubtedly be heard in more Western cities as time goes on.

To Homer N. Chase, of Auburn, Me., business manager of the Maine Music Festival, are due the arrangements by which the comfort of the artists was secured. Personally the writer would extend thanks for the many courtesies received.

* * *

Among the fifty members of the Somerset Choral Society, of Skowhegan, who are in Bangor to attend the festival are: Mrs. R. B. Shepherd, Mrs. M. T. Pooler, Mrs. J. P. Oak, Dr. and Mrs. J. N. Merrill, Mrs. A. W.

Wildes, Mrs. E. C. Dunton, Mrs. C. H. Barnard, Mrs. A. A. Pierce, Miss Mary Barnard, Miss Myrtle Mills, Miss Mae Jordan, Mrs. F. O. Sawyer, J. N. Smith and Charles Murphy.

Mrs. D. K. Jewell, Mrs. Charles Hutchinson, Miss Belle Preble and Miss Kate Beeman are among the Hallowell people who are in the festival chorus.

Among the musical people from Gardiner who are in Bangor for the festival are Mrs. S. H. Heath, Mr. and Mrs. A. C. True, Miss Jennie Collins, Mrs. A. C. Harlow, Mrs. Frank Wise, Mrs. Dr. Williams, Mrs. B. W. Partridge, Miss Vannah and Miss Elinore Bartlette.

About fifty of the members of the Augusta chorus came to Bangor to attend the festival on Thursday. The special low rates from Augusta are not until Saturday, when all the Augusta people intend to come to this city.

Nearly 1,000 people came into Bangor to the festival over the Bangor and Aroostook Road on Friday afternoon.

Mr. Chase sent an invitation to the little people at the Children's Home to attend the festival on Saturday afternoon. The children attended in a body and occupied reserved seats.

The chorus from Ft. Fairfield presented Madame Maconda with a bunch of beautiful roses on Friday evening.

Among the music teachers of Bangor may be mentioned Mrs. J. B. Ayer, who pays annual visits to Boston to keep in touch with the latest methods of piano teaching; Miss Abbie Garland, to whom Bangor owes the Bangor Symphony Orchestra concerts; Miss Mac Silsby, accompanist for the festival chorus; Miss Hattie Stewart and Mrs. E. S. Wasgatt, both of whom sing at the festivals.

* * *
THE MUSICAL COURIER is on sale at Geo. F. Searle's, 126 Main street, Bangor.

Miss Nettie Sabin Hyde.

This successful teacher of singing is now settled in The Clarence, No. 122 Euclid avenue, Cleveland, Ohio, and has begun her work for the season with a large class of pupils.

Mary Howe-Lavin.

Mary Howe, the Vermont soprano, wife of William Lavin, the popular tenor, who is now singing with the Castle Square Opera Company, made her re-entrée at the Wiesbaden Royal Opera House in the "Barber of Seville" September 19, with great success.

Miss Amy Fay.

In Chickering Hall next Tuesday afternoon Miss Amy Fay will give a "piano conversation," which will be illustrated by this program:

Prelude and Fugue, F minor, from the Well Tempered Clavichord.....	Bach
Bourée, A minor, from the English Suites.....	Beethoven
Sonata Pastorale, op. 28.....	
Allegro, Andante, Scherzo Trio, Rondo.....	Paine
Country Scenes, op. 28.....	Woodnotes
Wayside Flowers.	
Under the Lindens.	
Shepherd's Lament.	
Village Dance.	
Spinning Song, from the Flying Dutchman. Wagner-Liszt	
Prelude, op. 3, No. 2.....	Rachmaninoff
Guitarre.....	Moszkowski
Ballade, G minor.....	Chopin
Ballade, A flat major.....	Chopin

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References: Mme. Sophia Scalchi, Mme. Emma Calvé, Mme. Jean and Edouard de Reszke, Mme. Plançon, Campanari and Brignani.

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THE MUSICAL MISTAKES OF A MILLENNIUM.†

A Series of Twelve Critical Articles.

By EDWIN BRUCE,

Author of "Harmony Evolved as an Exact Science."

I.

THE MAJOR MODE AND DIATONIC SCALE.

FOR more than a thousand years the great art of music has depended upon the intuition of its masters for the decision of the most important questions, simply because the one fundamental principle, upon which all musical phenomena depend, has been unknown. Music has been a science only in name. But it has been reserved for an American musician to discover this great principle and, at the close of the nineteenth century, to give to the world a new science, the science of music, ranking with astronomy and other exact sciences. It will be agreeable news to the musical world that the researches which have occupied nearly thirty years, and have resulted so favorably, do not recognize the necessity for any change in the present musical system, but prove, conclusively, that it is quite perfect and beyond criticism.

The errors which have found their way into musical art are chiefly the result of an imperfect comprehension of scientific principles and of the necessarily ambiguous character of musical notation.

Our system of musical notation is, likewise, excellent, and—with a perfect understanding of first principles—all ambiguity will disappear.

Each key contains a certain series of tones known as the scale.

The first remarkable error has been to limit the major diatonic scale to the seven tones which, in the model key, range from C to B, inclusive.

The full scale really begins at F, the upper tonic of the sub-dominant key, and ranges to the higher C, or upper tonic, which, in its turn, is the sub-dominant of the scale of G major.

The scale of C major should be written as follows:



It may be perceived that the flat seventh really forms a part of the scale, occurring below the lower tonic and being replaced by the major seventh at the close of the ascending scale. The harmonic accompaniment of this scale, in the most simple form possible, is here presented. This harmonic progression is purely major and a careful test will prove that, as a simple harmonic accompaniment, in which the major scale—as principal voice—is reinforced by the natural underlying harmony, it cannot be improved.



It is the major diatonic scale; the entire progression is strictly within the key of C; each tone is accompanied by the chord from which it is derived; the harmonic connec-

† Copyrighted by the author, and all rights reserved. The harmonic laws which prove the correctness of these criticisms are fully explained in "Harmony Evolved as an Exact Science," which will soon be issued, to subscribers only, by the Beethoven Publishing Company, 45 S Washington square, to whom subscriptions should be sent.

tion between the chords is complete, in both the relation of perfect fifths and in the closest tone connection, and the progression, throughout, is harmonically perfect. It may be heard in its best pitch if produced one octave lower than here written, and with the contra bass added one octave below.

The peculiar conditions under which the tonic or fundamental tone of the key, C, makes its appearance as a sustained tone, immediately following the sub-dominant chord and shifting from the third voice to the bass and then to the second voice, and, finally, giving place to the dominant G at the close of the ascending scale, is quite worthy of notice.

Let us compare this pure major mode with a method in common use, in which each of the seven tones of the octave scale is supposed to be the fundamental tone of a chord, which is constructed upon and above it at successive intervals of thirds, thus:



The fault in such use of chords may be traced to its mechanical nature.

Of the seven chords two only* belong to the harmony of the major scale; four of the seven are minor chords, as specified, and the use of the third major triad forms a transition into the scale of G.

Besides this want of appropriate use of chords, two of the tones, as indicated by black notes, are not included in the key of C major. One of these being the second degree of the scale is, of course, inadmissible, and the other creates a transition into a foreign key (E minor).

Placing the scale as the principal voice in its proper place, as highest part, and doubling the most suitable tone of each chord to form the base, we obtain this harmonic progression, which is necessarily a sequence of thirds and sixths.



Whatever its merits may be, it is evidently quite lacking in harmonic connection and conveys no adequate idea of the dignity of the major mode.

With theories so widely removed from the scientific foundation of musical phenomena it is not surprising that the discouraged student of harmony should conjure visions of consecutive fifths or of any other musical hobgoblin that ever irritated and deceived the musical world. It is true that much has been done toward the perfection of the theory of music, yet the important truths really discovered have been so disjointed that every earnest and conscientious musician, having exhausted the little knowledge supplied by theoretical works, has been compelled to trust to an intuitive perception of things consistent with good harmonic construction.

We need not wonder that the harmonic progression from the second degree of the major scale is more difficult of treatment than any other when a tone that does not belong to the key is substituted for that degree.

After an analysis of the diatonic scale of the minor mode, in our next paper, we will perceive more clearly why the modes have become so wofully mixed in musical practice.

Even the Chinese cry out against us, and hear only dis-

cord in our pretensions to harmony, for the Chinese musical system, although lacking the power of modulation, is quite perfect in its way.

D'Arona and Le Vinsen.

WE are again in receipt of unquestionable proof of Mme. Florenza d'Arona's and Carl Le Vinsen's success in Denmark.

On account of the unanimously favorable verdict of public and press upon their efforts at their concert in Klampenborg, at which it now appears was not only attended by several of the nobility, but also by the sons of the Duke of Cumberland—who are visiting the court—together with their parents, the Princess of Wales, the ex-Empress of Russia, the King of Greece (all children of the King and Queen of Denmark), and the Grand Duke of Russia, brother to the Emperor and grandson of the King and Queen of Denmark, on account of the latter's precarious health. Mme. d'Arona and Carl Le Vinsen having created a sensation with their fine school and voices, also secured the admiration and favor of the royal box, and in consequence are now approached by the ex-Empress of Russia, through one of the courtiers, Cammerjunker Holten, to assist the Russian Imperial Orchestra, from the Empress' own yacht, the Polar Star (now lying in the harbor of Copenhagen), at a grand national concert, to be given in the Queen's garden, on the Queen's birthday. The concert is to be divided into three parts, the first and last part by the Imperial Orchestra and the middle part exclusively by Madame d'Arona and Carl Le Vinsen. Heretofore only court singers—kammersänger—have ever been asked to officiate on such occasions, and it is one of the greatest honors possible to confer upon an artist.

P. S.—Latest news received is to the effect that the concert on board the imperial yacht Polar Star was a great success.

Bloomfield-Zeisler's Latest.

THE MUSICAL COURIER of last week had a full report of Mme. Fannie Bloomfield-Zeisler's playing at the opening of the new Studebaker Hall—a glorious concert hall—in Chicago. We have not the space to reproduce all the Chicago papers say, and what THE COURIER has said is paramount anyway, but a few remarks from a few papers indicate the trend of the criticism:

Mrs. Zeisler's most fascinating characteristics are simplicity and sincerity.

Her delicacy in the finest florid work suggests a new power.

There is an originality and freshness in her readings which even a layman can appreciate.—The Chicago News.

The frail, slender build meant nothing, for she had the splendid force of an athlete and the delicacy of touch of a painter.

Her absolute command of interpretation amounts almost to a dramatic gift.

The adagio (Beethoven Concerto) she delivered with great simplicity and feeling and the rondo in a sonorous outburst of force and grace.—The Chicago Chronicle.

Mulligan's Organ Recital.

William Edward Mulligan gave his first organ recital of the season last Sunday night in St. Mark's Church. He was assisted by Mrs. Caroline Mihir-Hardy, soprano; Miss Clara A. Jewell, contralto; Robert Burton, tenor, and John C. Dempsey, bass.

Expect a Busy Season.

Florence Buckingham Joyce, the accompanist, has returned to New York after a most successful and agreeable summer at Lake Placid. Mrs. Joyce will resume her work October 17, and anticipates a busy season, both for herself and for her trio, consisting of Janet Allen, violinist; Agnes Mathilde Dressler, violoncellist; Florence Buckingham Joyce, pianist.

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CHICAGO OFFICE THE MUSICAL COURIER,
October 8, 1888.

NOTICE.—The Chicago Department of THE MUSICAL COURIER was established for the purpose of supplying news of the Chicago artists, composers, teachers and musicians generally to the outside world. Therefore, will the members of the musical community send their items of news, programs, announcements of concerts, &c., so that they arrive at this office on Saturday morning. Tuesday afternoon is TOO LATE for publication in the current issue, as the paper goes to press Tuesday night.

It is imperative to make this notice and protest, as the Chicago correspondent has frequently received notices on Tuesday and has been made to feel the brunt of displeasure and, indeed, has been sadly rebuked because publication had been unobtainable until the following week.

A HOME OF MUSIC AND ART.

WHEN the question of a suitable name for the palatial building then rapidly nearing completion on Michigan avenue exercised the minds and roused the ingenuity of all concerned and of many others whose interests were of no personal character, the announcement of the one chosen was received with a certain amount of doubting disfavor.

The "Fine Arts Building" could cover so much and apparently meant so little. People did not understand then, but now when the completed building is thrown open the splendid Studebaker Hall, the charming University Hall, and the delicate Assembly Room, in addition to the numerous studios so wonderfully finished and so absolutely ideal for their several and special purposes, there is doubting no longer, and everybody readily recognizes the appropriateness of the title.

The name chosen, Fine Arts, is indeed peculiarly applicable when used in connection with such homes of music and art as are there gathered. Credit for such a name belongs to the World's Columbian Exhibition, but credit for the suggestion of its utilization once more is said to be due to F. Clarkson, who "homes" on the tenth floor of the building with the naming of which he may rightfully claim such intimate connection.

Happy and well judged, as indeed appear to be the ideas of Charles Curtiss at all times, was the invitation to the musical, society and artistic representatives of Chicago's world to witness the building which had consummated the cherished hopes of years. Invitations were sent out for Thursday and Friday evenings, and on each of these occasions the halls, as well as the majority of the studios, were lighted up and open house was kept. In the studios music, vocal and instrumental, made pleasant

hours, and the artists were glad to show their latest pictures and to extend a truly artistic welcome to all comers.

In last week's issue a very full description was given of the large hall named appropriately after the brothers who had made possible the ambition, desires and hopes of a master designer, in Mr. Curtiss—the Studebaker. The University Hall and the Assembly Room were the new features for which inspection was chiefly invited.

The first named is built somewhat similarly to the large Studebaker Hall, seats 700, is exquisitely lighted, the side clusters presenting a magnificent effect, and has a stage



FINE ARTS BUILDING, CHICAGO.

22 feet deep with a proscenium opening 29 feet wide. It is situated on the first floor, with doors onto the street, and is certainly the hall par excellence for chamber music.

Assembly Hall, on the tenth floor, is the chosen meeting place for the Amateur Musical Club and a number of other organizations. In all ways elegantly appointed, the

furnishings of this immense drawing room are in Flemish oak, with decorations of a rich red brocaded tapestry, specially designed. Social gatherings and receptions will find in the Assembly Room what has long been lacking in Chicago, and among the first occasions of its use will be the silver wedding celebration of Dr. and Mrs. L. H. Watson, on Friday, October 21. Should all the friends, social and musical, of Mrs. Regina Watson and her popular husband gather on the occasion, the capacity of the Assembly Room, large as it is, will be severely tried.

On both reception nights musical and artistic Chicago found thorough representation, discovering also how thoroughly Director Curtiss used his peculiar gift of making everyone feel at home. Here Emil Liebling related to some interested coterie some recollections of old-time music, and who recalls better or details more pleasantly? There Charles W. Clark, wanting a mustache, favored with a song. William H. Sherwood, fresh from some new triumph, gave good greeting to his multitude of friends, while in his own studio George Eager, big as ever, bright as ever, diffused his own good spirits among his guests. Mr. Freiberger, the peripatetic and imperturbable, upon whom the mantle of the late lamented John M. Dandy has so well fallen, was everywhere. Among the studios open hospitality ruled. Mrs. George B. Carpenter, with crowded rooms, was dispensing excellent coffee, while refreshments of a more substantial character were freely disposed by the hospitable Mr. Curtiss, who seemed to rest not for an instant.

There are nearly 300 studios in the Fine Arts Building, and in each suite some feature of special interest appeared to be discovered. Possibly one of the chiefly favored was Miss Anna Morgan's, which has been specially designed and fitted. The small stage, with drop curtain, footlights and all the appurtenances of a theatre, at one end of the studio, was a culmination to an artistic effect which obtained the utmost congratulation. The fascinations, it is said, of Miss Anna Morgan and her sister, Mrs. Trunkey, were responsible for the hypnotism of one newspaper man, who, although he had bestowed an hour on the gathering of notes regarding the building, remembered nothing else except that Miss Anna Morgan had there a new studio and a gymnasium.

Among those who have secured studios in this new and most desirable building may be mentioned:

University of Chicago, with College for Teachers, lecture room, class room, &c.

Clubs—Amateur Musical Club, the Fortnightly and Chicago Woman's Club.

Musicians—Mary Alport, Mildred Webber, Margaret Cameron, Filla M. Dahl, Nettie R. Jones, Edith V. Rann, Max Bendix, George Eager, Theodore B. Spiering and Calvin B. Cady.

Schools of Culture and Acting—Mrs. Milward Adams, Anna Morgan and the School of Dramatic Art.

Managers—Mrs. G. B. Carpenter and K. C. Pardee.

Artists and Sculptors—Frank S. and Joseph C. Leyendecker, and Lorado Taft, as well as the Deakin Art Rooms.

Piano Houses—A. B. Chase, represented by George B. Grosvenor; the Germain, handled by L. M. French, and the Schiller.

Sufficient has been said regarding the Fine Arts Building to justify the freely expressed and universal opinion that here is the ideal home for musicians and artists, one not to be excelled in location, perfect in its appointments and directed and superintended by Mr. Curtiss, who is rich in experience and the personification of courtesy and thoughtfulness. The object lesson afforded by the public reception and kindly welcome has taught people how comfortable a studio can be made and should leave no vacant accommodation in the Fine Arts Building, which is so splendid an addition to the architectural features of the lake front on Michigan avenue.

* * *

The following interesting program was given this after-



JENNY OSBORN,
Soprano.



MARY WOOD CHASE,
Concert Pianiste.

"The Persian Garden."

Artists: Miss Jenny Osborn, Soprano.
Miss Edith Evelyn Evans, Contralto.
Mr. Frederick W. Carberry, Tenor.
Mr. Charles W. Clark, Baritone.
and Mme. Johanna Hess Burr at the Piano.

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Contralto.

Earl R. Drake, Violin Virtuoso.

EDITH EVELYN EVANS, Contralto.

Mme. JOHANNA HESS BURR, Accompanist.

Steinway Hall, Chicago.



WILLIAM OSBORN
GOODRICH,
Bass.

noon in the Studebaker Hall by the members of the Faculty of the Chicago Musical College:

Duo Concertant, violin and piano, Themes from *Don Juan*..... Vieuxtemps and Wolff
Bernhard Listemann, Hans von Schiller.
Vocal, A Song of Thanksgiving (dedicated to Mr. Ortengren)..... Borowski
John R. Ortengren.

Violoncello—
Kol Nidrei..... Bruch
Vito..... Popper
Franz Wagner.

Piano—
Nocturne, op. 48, No. 1..... Chopin
Nolette..... Schumann
Der Lindenbaum..... Schubert-Liszt
Spring Prusle..... Sinding
Hans von Schiller.
Violin, Scenes de la Csarda..... Hubay
Bernhard Listemann.
Vocal, Chanson Napolitaine..... Saint-Saëns
John R. Ortengren.
Kreutzer Sonata, piano and violin, Presto..... Beethoven
Hans von Schiller and Bernhard Listemann.

FIRST PRODUCTION.

Among the many "first productions" announced for Chicago of "The Persian Garden" the fact remains that the production under the management of Frank S. Hannah will be the first one given.

It will be presented in Steinway Hall Tuesday evening, October 25, and will introduce another novelty besides being the first production, namely, that of having the musical setting explained by someone who is conversant with the work. For this Mrs. Allen S. Crosby, the great Wagnerian lecturer, has been secured, and will give a ten minutes' talk.

This production will be the only one of the season that will afford an opportunity to support our local artists, there being only one visiting artist in the cast.

A great many teachers have spoken for tickets as a means of musical education for their pupils, and in fact the production will cater to the musical profession as well as the élite.

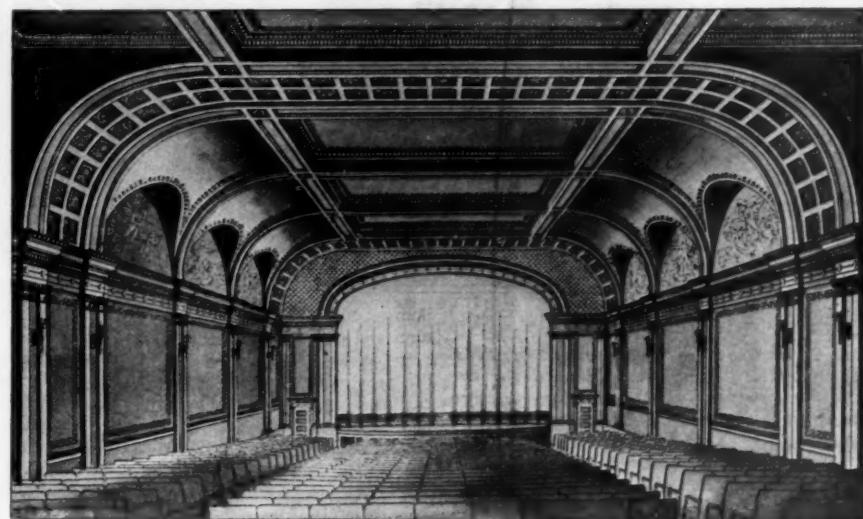
Frank S. Hannah announces the engagement of Leopold Krammer, concertmeister of the Thomas Orchestra, in recital before the Apollo Club, St. Louis, November 22, 1898.

SOME CHICAGO NOTES.

The authorities of the Apollo Club are possessed with the spirit of justice and recognize the home artist when the

Leopold Godowsky and Theodore Spiering gave a chamber concert last Friday. I regret that circumstances precluded the possibility of my attendance, as there are no two artists I would so gladly hear in ensemble work as Godowsky and Spiering. They are too distinguished, however, to give their recitals in the small Assembly Hall in

Among the musical people present, heard during the afternoon, were Mrs. Louise Brehany, who sang a couple of songs with much effect; Miss Grace Nelson, in good voice singing Miss Kate Vanderpoel's song "Golden Poppies" (words by Mrs. O. L. Fox), and Mrs. Geneva Erb. I hear that the last named intends abandoning the amateur



UNIVERSITY HALL—FINE ARTS BUILDING.

which they were heard this week, and if the University Hall is not available, why, there is Steinway Hall, which is advertised to be obtainable at \$30 a night.

Charming women, pretty dresses, delightful singing were a few of the attractions last Tuesday at the luncheon which Mrs. O. L. Fox gave in honor of Mrs. Miller, of Seattle. The handsome and accomplished hostess, who as a writer of song words is gifted uncommonly well, had prepared original poetical souvenirs, which stood the test of reciting. Some characteristic of the recipient had been selected, upon

for the professional concert stage. A successful career undoubtedly awaits Mrs. Erb if she adopts this course, as the gifts of the gods have been lavishly granted to the very handsome soprano. She sings well (she is a pupil of Mrs. O. L. Fox), has a beautiful voice and a most attractive presence. With a certain amount of work Mrs. Erb should be a star in the Chicago concert world. Other musical people present were Mrs. Genevieve Clark Wilson, Mrs. Thomas and Miss Kate Vanderpoel.

* * *

August Hyllested, whose fame extends in two continents, has commenced his winter term teaching. He has secured many engagements for the present season and doubtless will continue to justify the many brilliant criticisms he has received. The following is one of the best I have seen regarding the Danish virtuoso:

Before last week I had never heard of Herr August Hyllested, of Copenhagen, but some brilliantly artistic solos on the piano at the customary Saturday evening entertainment of the Savage Club made me glad of the opportunity of hearing him at his recital, under the patronage of the Princess of Wales, at Dudley House, a few days after. Owing to the death of the Duke of Albany the Princess was not able to be present, but there were many fashionable and artistic notabilities in the audience, and Herr Hyllested could hardly have made his English débüt under more favorable circumstances. The program commenced with Beethoven's "Sonata Appassionata," and was one well calculated to display the very varied and very remarkable talents of the young artist. His own "Variations on an Original Theme," a work of great length and astounding difficulties, was a wonderful instance of how much may be made by a clever composer out of a not very promising subject. His playing of Schumann's "Vogel als Prophet," Chopin's F minor Fantaisie, and other pieces also showed that he possesses not only extraordinary technical facility but the artist's soul as well, without which finger cleverness goes for so very little.—London Society.

* * *

The two productions of "In a Persian Garden," selections from "Rubaiyat of Omar Khayyam," which are to be given under Mrs. Geo. Benedict Carpenter's direction, November 4 and 5, seem to hold every promise of success. Given by the original quartet which sang this music in the East, Studebaker Music Hall probably will be filled at each performance. A song recital will precede both the afternoon and evening entertainments. All of the artists will



STUDEBAKER HALL—FINE ARTS BUILDING.

occasion arises. Therefore the engagement of Charles W. Clark for the part of Satan in Parker's "St. Christopher," which will be produced February 1, is particularly gratifying, as it affords this fine artist an opportunity to show what he can do in a heavy work.

which her facile pen had been turned with delicate and kindly wit. Mrs. Fox has the subtle art of making herself acquainted with that which is best in her friends and becoming blind to her failings. Artistically and socially the gathering was one to be long borne in pleasant recollection.

Season 1898-99.

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appear in these recitals. Among them are David Bispham, Mrs. S. C. Ford, Miss Marguerite Hall, Mackenzie Gordon and Miss Adella Prentiss.

Very charming little scroll-like programs have been sent out by Mrs. Carpenter for these occasions.

Invitations have been issued to a song recital to be given by Miss Minnie Vesey, assisted by J. H. Kowalski, on Friday next.

HATTSTAEDT'S AMERICAN CONSERVATORY.

Miss Elizabeth De Witt Kennedy, one of the new members of the American Conservatory faculty, gave her first dramatic recital in Chicago at Kimball Hall, Wednesday evening, before a crowded house. The musical numbers of the program were furnished by Miss Jeanette Durno.

Miss Kennedy, who has an enviable reputation as a reader, proved herself an excellent artist. She not only possesses a charming stage presence, graceful carriage and manners, but displays such a degree of personal magnetism that she wins the sympathy of her audience at once. She was equally successful both in humorous and dramatic scenes. Miss Kennedy is a decided acquisition to the faculty of the American Conservatory.

Miss Jeanette Durno is a rarely gifted young artist. Not only is she a most accomplished pianist, but is also possessed of a beautiful mezzo-soprano voice, which she uses with excellent judgment. Both her singing and playing made a decided impression upon the audience.

Altogether the entertainment was a delightful one, and an auspicious opening for the conservatory.

* * *

Last Friday Walter Spry gave an organ recital at Quincy, Ill. The following is taken from the *Quincy Herald*:

The organ concert at the Congregational Church yesterday to the students of Quincy was a delightful affair. Walter Spry had a happy idea when he planned for this entertainment. He played a wide range of selections and the audience, which was quite large, was more than delighted. George Reeves sang and Joseph Weiler gave some very creditable flute selections.

Mrs. Sara Sayles Gilpin has resumed teaching at her studio in Steinway Hall. At the Woman's Club entertainment next Wednesday Mrs. Gilpin will be the assisting pianist.

W. W. Leffingwell will give a violin recital at Kimball Hall October 27, when he will play in his program two novelties by Arthur Foote.

One of the most interesting musical events of the season is George Hamlin's recital of Richard Strauss' songs at the Grand Opera House on Tuesday afternoon at 3 o'clock, assisted by Bruno Steindel, Mrs. Steindel and Mrs. Skelton. The following will be the program:

Opus 10—

Zueignung.

Nichts.

Die Nacht.

Die Georgine.

Allerseelen.

Opus 17—

Seidem dein Aug' in meines schaute.

Staendchen.

Das Geheimniss.

Opus 6—

Cello Sonate in F dur.

Allegro con brio.

Andante ma non troppo.

Finale. Allegro vivo.

Opus 19—

Breit über mein Haupt.

Wie sollten wir geheim sie halten.

Opus 21—

All' mein Gedanken, mein Herz und mein Sinn.

Du meines Herzens Kronlein.

Ach Lieb, ich muss nun scheiden.

Ach weh mir unglückhaften Mann.

Opus 27—

Cacile.

Miss Estelle Rose has returned from Wisconsin, where she spent the summer teaching and fulfilling concert engagements, and has opened her studio in the Fine Arts Building. Among recent musicales not one has been more successful than the recital given by Miss Zoe Tuthill, a pupil of Miss Edith Rann. With the assistance of Miss Daisy Hubbard, a contralto of whom many nice things are said, Miss Tuthill gave a program which was scholarly and artistic and evidenced Miss Rann's thorough method of instruction. Haydn, Mendelssohn, Chopin, Liszt, Schu-

bert and Wagner were the composers from whose works Miss Tuthill made selections, and which showed her to be genuinely endowed with musical intelligence and talent.

I find the following musical item in the Indianapolis News:

Franz Bellinger and his bride were presented last night to the members of the Maennerchor by the active members of the chorus. The parlors of the Maennerchor were made especially attractive for the occasion, and after the introduction of the guests of honor Frederick Franke presented to them a bust of Beethoven resting on a marble stand as a token of the confidence and esteem of the chorus. The wives of the active members and the young ladies of the society assisted in the festivities.

A new star in the firmament, or who will eventually become a star, is Miss Smyser, of Fort Wayne. The young lady, who came to Chicago to study with Charles W. Clark, has a wonderful voice, and considerable enthusiasm has been aroused in certain circles by her full rich tone.

The following with regard to Miss Julia Officer is from the *Sunday World-Herald*:

Miss Julia Officer, manager of artists of the Bureau of Music at the Exposition, has made a study of music since her early childhood. She graduated in the collegiate course at Rockford College, Illinois, where she at the same time took the musical course. Immediately afterward she went to Boston to continue her musical studies under Carlyle Petersilea, at the conservatory. Upon her return she occupied the several offices successively of treasurer, vice-president and president of the Ladies' Musical Society of Omaha before it was merged into the Woman's Club. She then went to Chicago to continue the study of piano with Mme. Fannie Bloomfield-Zeisler.

Miss Officer has appeared as a solo pianist in Chicago and vicinity at the leading social, literary and musical clubs, and is now engaged in teaching piano there. She is an active member of the principal ladies' musical club of Chicago, and was a member of its program committee during the last winter season. Miss Officer is president of the North Side Musical Club of Chicago. She is also an active member of the Apollo Club, of Chicago, as contralto, and through her efforts 200 members came to Omaha to sing the "Elijah" and "Messiah." The Thomas Orchestra was also secured by Miss Officer for the Exposition festival in June.

When the Bureau of Music of the Exposition was organized it was necessary to have a musician in Chicago to attend to the business there. Miss Officer was appointed and approved by the executive committee, without any salary, but to be paid, as is customary with managers of artists, by commissions from the artists themselves. Miss Officer was appointed not only because of her musical and executive ability, but because of her being located in Chicago and of her wide acquaintance among the prominent musicians. The soloists, Miss Jenny Osborne, Miss Helen Buckley, Mrs. Katherine Fisk, Mrs. Genevieve Clark Wilson, Miss Rowena Campbell, George Hamlin and Charles Clark, had sung at the Apollo Club oratorio concerts in Chicago, and Frank King Clark is already engaged for the December "Messiah" concert of the club this season.

These artists all appeared here in June.

Miss Officer is well and favorably known, both in Omaha and Council Bluffs. Her home has always been in Council Bluffs, where she spends several months every year after the close of the Chicago musical season. The Exposition festival was a great musical success, and it was largely owing to the energetic work of Miss Officer.

Mrs. Stead, a former pupil of Emil Liebling, is here visiting, and will give a recital at Kimball Hall some time during the season.

Mr. Hubbard, former critic of the *Tribune*, has returned after an absence of six years in Vienna. I understand that he will adopt the concert stage and will be heard in Chicago during the present season.

The following are the preliminary programs of the Mendelssohn Club, Harrison M. Wild director:

FIRST CONCERT, DECEMBER 7, 1898.

Hope Mohr
The Collier Lassie MacDowell
On Venice Waters Macy
Chorus of Spirits and Hours Buck
Under the Linden Brueschweiler
Evening Serenade Pache
Three Chafers Truhn
Gypsy Love Krug
Soloists, Gwilym Miles and Max Béndix.

SECOND CONCERT, FEBRUARY 8, 1899.

Am Rhein, beim Wein Ries
Morning Brueschweiler
Frithjof Bruch

Serenade Storch
Thine Bohm
Soloists, Charles W. Clark and Miss Gertrude May Stein.

THIRD CONCERT, APRIL 26, 1899.

Crusaders.....	MacDowell
Two Pilgrim Choruses.....	Wagner
Genius of Music.....	Mohr
Sands o' Dee.....	Goldbeck
She Was but Seven.....	Hawley
Ring and Rose.....	Folksong
The Long Day Closes.....	Sullivan
Turkish Drinking Song.....	Mendelssohn
Soloists, Ben Davies and Miss Helen Buckley.	
FLORENCE FRENCH.	

Breitkopf & Hartel.

THE *Mittheilungen* for September, published by Breitkopf & Hartel—Leipsic, Brussels, London, New York—announces, among other publications, an edition of the Hollander J. P. Sweelinck's works, edited by Dr. Max Seiffert. Among these are 150 psalms of David and other organ and piano compositions.

The house announces for this month "Trifolium," poem by Moritz Leiffmann, music by Humperdinck, symbolic sketches by Alexander Frenz. There is an English translation of the text by John Bernhoff.

To appear: By Max Jentsch, six concert etudes for the piano; a barcarolle for piano, and an F sharp minor string quartet.

"Dürer in Venice," by Waldemar von Baussnern, an opera in three acts.

The *Mittheilungen* for September are full of important information.

Lockwood Plays.

That scholarly and brilliant young pianist, Lockwood, whose concerts with the Seidl Orchestra were events of the last two seasons, gave a piano recital at Yonkers last week, assisted by Mrs. Henry S. Ives, soprano. Apropos of Yonkers, the Choral Society met for the first rehearsal of the season in the hall of the Woman's Institute on Tuesday evening. The study of Arthur Foote's "Skeleton in Armor" was begun, under Mr. Burton, the conductor.

WANTED—A position by a violinist, possessing excellent testimonials and references, pupil of Bott and of Hellmesberger (Vienna school), in a city not too far distant from New York preferable; will teach or organize quartets or play solos or conduct small orchestra. Address B. & H., care THE MUSICAL COURIER, New York.

TO LET—Excellent opportunity for music teacher, large room at 12 East Fifteenth street, recently occupied as music studio; very reasonable terms to party with piano. Call or address A. E. Blackmore, 60 Washington street, or C. C. Langill, 12 East Fourteenth street, New York.

The Music Directory AND Musicians' Annual Register,

1441 BROADWAY, NEW YORK.

THERE having been many inquiries regarding the correct matter to send for publication in the Music Directory and Musicians' Annual Register, now nearing completion, the publishers desire to inform all connected with the music professions and trades that the names, occupation and address should be sent to us immediately and will be inserted without charge.

The most pronounced success of last season:

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130 KEARNY STREET,
SAN FRANCISCO, Cal., October 5, 1898.

Fritz Schell has returned! That must mean symphony concerts, notwithstanding the fact that it is late in the season. The question in San Francisco, as everywhere else, is a serious one. The drudgery, the responsibility, the financial cares rest upon a very few, who, for all their work and self-sacrifice, receive nothing but caviling criticisms from everyone who has an axe to grind. There is no doubt that the season would be successful, if one may be permitted to judge from the last season, and at the present time there is really very little room or occasion to discuss the subject.

* * *

Rosenthal is coming! How little to those who have never heard this colossal pianist that means in comparison to what it represents to one who has enjoyed that privilege—a happiness which I shall never forget or cease to cherish, and which I hope will be within reach of those who can appreciate it as I did!

It will not be a breach of trust to repeat some of the questions which have been asked me, and it will give me the opportunity to say some things that I want to say.

"How does he compare with So-and-so or So-and-so?"

He does not compare with anybody; no one has the right to rob a man of his individuality to compare him to other people. A pianist is himself just as a flower is itself, and because one person prefers a rose to a lily, it does not make the lily less fair.

Rosenthal to me embodied all that my highest desires could demand of a pianist in sentiment, intellect, soul and expression, and more than I could ever have expected possible of a technician.

I believe that Rosenthal will have an ovation on this Coast, for the musicians of San Francisco are deeply interested and sincerely happy; but the musicians who know how to appreciate this great man will not be the only ones who must be interested in such an event. Society, students, musical clubs and teachers should make personal efforts to make a success of the tour.

* * *

If there be one thing in San Francisco which has a tendency to ruin it as a field for artists, it is that it has been flattered so long into the belief that it is extremely critical; part of it is, and the other part is supercritical. San Francisco is not too critical to pack the Orpheum every night, but it is too critical to go to a concert unless it has a gilt-edged guarantee that it is a case of "the greatest in the world."

Wherein can a community claim to be critical if it will

not accord its own the possibility of a trial, and a just criticism? Too often the trial is denied and the criticism is offered from the fireplace by someone, be it understood, who was not present—just heard somebody who had heard somebody else say so. Music asks no favors of anyone, it gives more, a hundred times more, than it receives, but in the name of justice give it a chance, stop trying to make other people think that you know all about it, stop trying to be a self-constituted critic whose blasting breath must leave blank and bare every fresh young field that might develop into something useful. There is little criticism, there is much supercriticism.

The supercritical attitude of a public can only be based on one of two things—jealousy or ignorance. When I hear this continual harping and carping against music which I know to be at such a height that criticism from the laity is impossible, I know that the critic does not understand the faults or the virtues of the artist; but so that his neighbor shall not think him ignorant he assumes the know-it-all, and with utter self-satisfaction and composure he leans back in nonchalance and says: "Oh, dear! do you find that so good? How strange! I have heard ever so much better."

* * *

Otto Bendix, a pianist well worth hearing, will give a recital shortly, at which occasion he will play MacDowell's "Sonata Tragica" and some of the new Russian compositions, which those who have not been away from San Francisco for a couple of years will find highly interesting novelties. Bendix takes the attitude which is a most valuable one, and that is to reveal to the audience new music, not to show that he, too, can play regulation concert programs. Both Mr. and Mrs. Bendix are very busy teachers and their pupils are being well taught.

* * *

Anna Miller Wood will leave for Boston October 27, to resume her professional work in that city. Accompanying Miss Wood will be four of her pupils from here, who go to pursue their studies with her—Misses Carolyn Bryan, May Little, Edith Ward and Maud Haas. It has been my privilege to hear Miss Little, and with Miss Wood I feel that she has much to expect from her rich, full contralto voice, which has rounded out so well under Miss Wood's careful work. If Miss Little will realize how much will depend upon her own work and broader musical study, she will probably develop into a fine singer. Miss Wood has already arranged a concert appearance and a sight-reading class for Miss Bryan.

In addition to the pupils who accompany Miss Wood from here she will have pupils from Providence, R. I.;

Newton Centre, Mass., and Cambridge. In mentioning Miss Wood's former instruction in San Francisco I did not know that she had also the benefit of a few years with Pasmore, which in no small way contributes to the beautiful, round quality of her voice.

Beatrice Priest Fine has gone, and many a time her sweet artistic singing and her charming personality will be missed from San Francisco and Oakland. There will be other singers come and go, but her place will not be filled. That she will have as much artistic success in New York is the wish of the entire community. Opportunities will be hers in New York which were denied her in San Francisco; appreciation will warm her into a sense of her own possibilities, and as she is a sincere, earnest student she will grow enormously in the breadth of New York.

On her way East she gave two concerts in Reno, Cal., in which she had the assistance of Arthur Weiss, cellist, and Arthur Fickenscher, a fine accompanist and solo pianist.

* * *

From Willis E. Bacheller I hear good news. He is delighted with his new field, where he secured a church position which is satisfactory. Pupils are coming in, and two concerts, on the strength of the last success, are booked. Mrs. Bacheller and the boy are still in Maine, but will join him shortly.

* * *

Poddie Ross, a soprano from Iowa, will appear in concert Thursday afternoon. Hugo Mansfeldt, who will assist her, is a fellow student of Rosenthal and Sauer, and is himself a pianist of note, notwithstanding the many years which he has devoted to making fine pianists of others. Mansfeldt has resumed his work in Sacramento this week, as has Tolmie and Bendix. It is a notable fact that Sacramento has more fine pianists than any other place of its size. One can understand that when seeing these three names.

* * *

Miss Ina Griffin, a pianist of very fine attainments, a pupil of Oscar Raif, has just lost her mother, who has been ill for a long time. The sympathy of THE MUSICAL COURIER is herewith extended.

* * *

Miss Marion Bently is contemplating the move to New York. Miss Bently is a clever pianist, a pupil of Barth.

On Wednesday afternoon the Century Club gave a delightful hour with Beethoven, when the members were well entertained with the following program:

Piano and violin, Sonata, op. 24, Mrs. Odell and Hether Wismer.
Song, Adélaïde, Mrs. Mathilde Wismer.

Violin, Romance, op. 40, Mr. Wismer.

Scotch Songs.....Arranged by Beethoven
Again My Lyre, Mrs. Wismer.
The Shepherd's Song, With piano, violin and 'cello accompaniment.

Trio, piano, violin and violoncello, op. 1, No. 3, Mrs. Odell, Mr. Wismer, Mr. Lada.
Two movements. Andante with variations. Finale.

Mrs. Florence Wyman Gardner, soprano; Mrs. Edith Scott Basford, contralto; Frank Coffin, tenor; Robert Taylor Bien, bass, and accompanist, John Warburton, gave the first presentation in this city of Liza Lehmann's "Persian Garden" to a very large audience on Friday night, under direction of H. B. Pasmore. With the exception of Frank Coffin, the valuable tenor, all of the singers were pupils of Pasmore, and the excellence of their vocalism reflected still greater credit upon him. The paper, excellently read by Mrs. Alice Ludlam, was written by Mrs. H. Ehrman, whose most capable work was highly interesting.

Frank Coffin sang exceptionally well, and his musical

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intelligence added no small amount of enjoyment to his interpretation.

J. T. Warburton, who displayed great technical ability in the accompaniment, marred many places by pedaling against the singers' phrasing, and in a place so magnificent of acoustic as the Sherman-Clay Hall, it is fatal to the musical effect, besides it does direct injustice to the hall, for when people do not know to what to attribute certain failings the first tendency is to blame the acoustics.

There will probably never be a better example of this than the occurrence on the same afternoon, when an interesting program was given and not one single word of the first recitation was distinguishable. But when Mr. and Mrs. Sidney Drew appeared, not one word, however softly it was spoken, was lost to those in the very farthest end of the room. This means to the readers as well as to the singers tone placing and diction, and when friends try to shift responsibility onto acoustics the injustice of it is manifold, because, first of all, it is a libel on the hall, and in the second place, the singer or reader becomes so self-satisfied that he or she never will correct the fault. So when a recitation or the words of a song sound blurred and indistinct, think of tone placing and diction first and then acoustics.

To return, however, to the afternoon of comedy, poetry and music given by the Woman's Professional and University Club to establish a fund to open a club house in October, where artists, writers, teachers, trained nurses, musicians, physicians, college women, &c., may have apartments on the plan of the American Girls' Club, in Paris. There will be general club rooms, such as drawing rooms, &c. The rent of the rooms in the club house will be very small for the individual. At present the club has rooms on the third floor of the Press Club Building. Members of other clubs are eligible for membership in this.

The officers are May Eleanor Gates, president; Eugenie Woods-Hubert, vice-president; Gertrude E. Gates, secretary, and Cora A. Winchell, treasurer.

Members—Alice M. Goss, M. D.; Emma Noel, inventor; Josephine Gro, composer; May Eleanor Gates, journalist (Stanford University); Eugenie Woods-Hubert, trained nurse; Laura Sorrells-Hoyt, journalist; Josephine R. Eagan, writer; Annie Harmon, artist; Alyce Gates, vocalist; Gertrude E. Gates, journalist; Isabel Hammell Raymond, journalist; Rose A. Emmons, journalist; Cora A. Winchell, pianist; Letitia Hodge, journalist; Rosamond Cox, M. D.; Sarah Cox, artist (University of California); Kate Overacker, M. D.; Emma Dickie, teacher (Stanford University); Mary E. Botsford, M. D.; Belle S. Spanier, journalist; Ida May Berringer, trained nurse (Stanford University); Conchita de Roco, musician; Annie B. Andrews-McLouth, journalist.

The program was given by Arthur Weiss, 'cellist; Mrs. Eva Tenney, soprano; Gertrude Gates, reader; Frank Coffin, tenor; Hattie Nathan, reader; Roscoe Warren Lucy, accompanist, and Mr. and Mrs. Sidney Drew.

Arthur Weiss is a delightful 'cellist whom it is always a pleasure to hear. He played especially well upon this occasion.

Frank Coffin and Eva Tenney were both interesting in their songs, and Roscoe Warren Lucy played the accompaniments extremely well.

Miss Nathan has a rare dramatic talent, and will doubtless become famous in the histrionic world some time.

Of the finish and art of Mr. and Mrs. Drew it is unnecessary to speak. Notwithstanding the excellence of

the entertainment and of the cause there was a small audience present.

On Monday, Tuesday and Saturday evenings Durward Lely gave recitals of song and story at Sherman-Clay Hall, which were both interesting and enjoyable. Lely sang mixed programs, instead of exclusively Scotch songs, and sang all successfully, though he was especially delightful in some of the Scotch ballads, which has given him the reputation which he has deservedly earned. As accompanist Mrs. Lely is satisfactory. Mr. and Mrs. Lely are giving recitals up and down the Coast. The management of the San Francisco concerts was in the hands of Harry Campbell, and anyone who secures the services of this bright, wide-awake young entrepreneur will derive the benefit of his enthusiasm and his attention to business. For those desiring to look into Coast conditions he is a responsible man to correspond with. All mail addressed him here care of THE MUSICAL COURIER will reach him.

The most impressive services I have ever witnessed were given at the St. Dominick's Church last Sunday. H. J. Stewart, who had the organ and charge of the music, is to be heartily congratulated for the rare good sense shown in the arrangement.

Instead of using a "picked up" orchestra he engaged the magnificent Tivoli Orchestra, and the music was superb. The masses and soli given by Anna Lichter, Marie Linck, William Pruette and Zermi, were done faultlessly. No one plays a more magnificent violin obligato than Minetti, and the "Ave Maria" will not soon have another such presentation. When the organ will be completely finished Stewart will be heard in recital.

S. G. Wanrell, the basso of the late opera season, leaves for New York on Sunday. Wanrell's success was notable and instantaneous. His voice and diction are superbly artistic, his dramatic ability is very great, and he has a magnetic hold on his audiences that few artists have. He comes from Guatemala, but his studies were pursued in Milan. Zermi, the tenor, accompanies him. Thus the song birds take their flight.

The concert given by Hilda Newman, who recently returned from Vienna, where she studied with Leschetizky, was satisfactory to the most exacting of her friends, assembled in breathless interest to hear her. Miss Newman has a dazzling technic and her work is replete with brilliancy and magnetism. Time will give her the poise and breadth which is consistent with such technic.

Of the sympathetic side I cannot speak, as the program contained nothing by which I could judge, yet in the ensemble work with Minetti she was most sympathetic and delicate and lent herself charmingly to all sides of his work.

I never hear Minetti without realizing some new point of interest in his playing. Even his intelligence and fire does not eclipse the intensely human tone which he draws from his violin. That a man whose hours are so given to pupils and rehearsals can retain such technic and control of his violin makes one wonder what he would do if he gave himself entirely to the concert stage and to practicing for it. The Grieg Sonata, and especially the Vieuxtemps Concerto, were dramatically given.

It may scarcely be right to betray a social hearing of

Louis Lisser's pianism, but so great was the pleasure that I must tell of it. In his own home I had the pleasure of hearing César Franck, Fauré, Grieg and Kreutzer sonatas played by Lisser and Minetti, and the way in which these two men played in ensemble was something that might well be desired on the concert stage. Lisser further honored and delighted his guests by playing a number of Schumann's large works, and such Schumann interpretation I am sure I never heard. The lucidity with which each idea was presented made me realize what a great education is withheld from the public by the steady refusal of Lisser to let his magnificent pianism be heard.

S. H. Friedlander has returned from New York, where he made some important dramatic and musical engagements.

Miss Marion Bear is suffering from a sprained ankle, the result of a fall in the cyclery.

EMILIE FRANCES BAUER.

J. W. PARSON PRICE RESUMES.

Mr. Price's season opened auspiciously, a score or so of pupils have begun lessons within the past fortnight. The teacher of Ida Klein, Ida Conquest, Julia Marlowe, Maud Adams and others, Mr. Price's reputation is constantly augmenting. He will have frequent pupils' musicales.

ZETTL KENNEDY, A BENDHEIM PUPIL.

The Lady Ella in "Iolanthe" at the American Theatre was nicely sung and acted by Miss Kennedy, who is rapidly making a name for herself. Another excellent Bendheim pupil is Miss Fransoli, the Brooklyn contralto. Mr. Bendheim has removed his studio to 503 Carnegie Hall, where he may be found from 3 to 4 P. M. daily.

MISS ELEANOR G. SCHULTS' CONCERT.

Miss Eleanor G. Schults, the pianist, gave a concert in Johnstown Monday evening, October 3, under the auspices of the Epworth League, and it attracted a large audience. Miss Shults was assisted by Miss Edith Cushney, soprano; Miss Bertha Bucklin, violinist; Julian Walker, baritone, and Frederick P. Denison, organist and accompanist.

The program was:

Organ, Grand March from Aida.....	Verdi-Shelley
Mr. Denison.	
Page's Song from Les Huguenots.....	Meyerbeer
Miss Cushney.	
Gitarre	Moszkowski
Miss Bucklin.	
O du Mein Holder Abendstern, from Tannhauser. Wagner	
Mr. Walker.	
Romance from Concerto, op. 11, for piano (orchestral part on organ).....	Chopin
Miss Shults.	
Twas April.....	Nevin
Sing, Smile, Slumber (with violin obligato).....	Gounod
(By request). Miss Cushney.	
Once at the Angelus.....	Somervell
The Fountain Mingles with the River.....	Gounod
Mr. Walker.	
Romanza	Svendsen
Hungarian Airs.....	Brahms-Joachim
Miss Bucklin.	

The Johnstown Daily Republican, in the course of a column report of the concert, pays Miss Shults a glowing tribute, and compliments in the highest terms the others who took part in it.

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THE MAINE MUSIC FESTIVAL

Bangor, October 6, 7, 8.

THE second Maine Music Festival, begun in Bangor on Thursday, October 6, and continuing through Friday and Saturday, was of the nature of the severest ordeal through which the music of the State has ever passed. Notwithstanding the great success of the first festival, in 1897, thanks to the Maine birth of Madame Nordica and the historic action of the new broom, the question of all questions, with relation to the festival's permanence, was by no means settled. Do the people of Maine wish to place the music festival on a permanent basis? was, after all, the first thought in the minds of the audiences of the week. Finance seemed to dominate harmony throughout the festival concerts. The audiences turned from a hearing of the singers to a study of the house and speculations on exactly how much cash it had brought to the box office. To this degree there was an unpleasant tinge to the events of the last three days of the week. However, the public of the State is disposed to swallow the dose without delay, and will soon face that problem of financial support which, happily, is now a thing of the established past in Worcester.

Artistically, the festival of 1898 was superior to that of 1897. The programs were of a distinctly higher order, even though the Fifth Symphony of Beethoven was made to retire before the disposition of an uneducated public and forced to a place in a matinée program. William R. Chapman, the director of the festival, succeeded in making a distinct advance, in his selections of music, over the programs of the first festival.

It must be remembered by readers of THE MUSICAL COURIER that the Maine Festival's fundamental portion is almost purely native. It was Mr. Chapman's original aim to make it wholly so. His prime hope was to institute a permanent annual festival, in which the chorus and the orchestra should be recruited wholly from the singers and musicians of the Pine Tree State. He did not lose sight of that plan, even in the great difficulties of the first festival. The lapse of a year offered him a convenient opportunity in which to make a forward movement, and the roster of chorus and orchestra for the festival of 1898 indicates the measure of his success.

The choruses for both festivals have been wholly native. The orchestra of last year contained more than thirty imported musicians. A bare score of men could be found in this State who dared attempt the great work essayed by Mr. Chapman for the Maine concerts. In 1898, however, there was a chorus whose discipline had perfected by many degrees in a twelvemonth, and an orchestra of fifty-three players, in which only a dozen men had to be brought from abroad. Thus, it must be borne in mind that above and beyond the actual quality of the festival music for 1898, there stands the important circumstance that Maine music has taken a long step toward cultivation.

The festival programs were arranged for three nights and two afternoons. Thursday was a Wagner evening; Friday, opera night, and Saturday the occasion chosen for the singing of the "Elijah." The matinée programs were arranged with an eye to the "popular" taste (if that indecent expression may be resorted to), the Friday afternoon concert containing no orchestral number more important than the "Danse Macabre," which was played last year, while that

of Saturday, though it was honored by the presence of the Fifth Symphony, was unmarked by any other thing excepting the sentimental little waltzes for the string orchestra, by Steck. For the evening concerts the orchestra programs were rather more interesting. Thursday night had the prologue to "Die Meistersinger" and the introduction to the third act in "Lohengrin"; Friday offered the Goldmark "Queen of Sheba" march, the old-time collection of airs from "Carmen," Westerhout's "Rondo d'Amour," Czibulka's "Love's Dream Alter the Ball," and a Liszt galop. There is no need of calling attention to the fact that the programs were devoid of any novel features. No new works were attempted. Neither is any explanation necessary for those who have remembered the admonition above concerning the make-up of the orchestra.

The roster of soloists for the festival had some interesting features in it. Madame Gadski headed the list, fresh from the Worcester concerts. Then there were Charlotte Maconda, Evan Williams, Gwilym Miles and Ffrangcon-Davies. Katherine M. Ricker, Mrs. Lou D. Barney, Everett M. Waterhouse, Harriet A. Shaw and Rosa Green (heralded as the great contralto from Europe) completed the list. Madame Gadski had been heard but once before in Maine. Miss Maconda was a total stranger, Mr. Williams and Mr. Miles were old friends. Mr. Davies was not unheard of, but had never sung in the State. Miss Ricker might have been included in the first group of singers, though she is young and not prominently known yet. Mr. Waterhouse has a growing voice of good quality. Miss Shaw played at a matinée, displaying no interesting work.

The chorus numbered about 600 voices and was made up of singers from thirteen cities and towns of the eastern and central sections of the State. The men's chorus was about one-fifth of the entire body.

The first concert, on Friday night, was the Wagner program, opened with the vorspiel to "Die Meistersinger," which was done with considerable brilliancy. The vorspiel had been played before by this orchestra, and Mr. Chapman probably did well to make it the pièce de résistance of the opening night. The "Hallelujah" chorus followed, the audience standing in obedience to a request in the programs, after the Handel and Haydn fashion. The "Hallelujah" chorus is a poor object for comment. Remarks concerning it might seem silly, had not so many choruses slapped its dry bones in the face of Händel's shade these many years. Time after time the chorus has been drawled through by too familiar singers. Mr. Zerrahn allowed his intimate acquaintance with it to breed contempt long ago, and there has not for some years been any joy in hearing it sung in Music Hall at Christmas time. Mr. Chapman's chorus made no such error. They do not know "The Messiah" well enough yet. They showed such a lack of intimacy with the King of Kings and Lord of Lords as to tell His glories with a most charming precision and with an amount of vivacity and emphasis that infused new life into the dear old score.

The other choral numbers were Mendelssohn's "Departure," which is not to be sneered at for its hymnly qualities, because it developed some new colors in its closing bars under Mr. Chapman's stick, and the "Hail, Bright Abode," in "Tannhäuser." The "Departure" was, of course, sung without accompaniment. The men tried to sing the chorus for pilgrims in "Tannhäuser" and failed miserably, always dragging behind the tempo, and imitating the Spanish admiral at Santiago in one astonishingly easy spot, where they broke up into small bits of discord and fell into a riotous disorder from which the quick wit of the director and the obscuring thunders of the orchestra rescued them with difficulty. This was the only sign of disaster in the whole festival, and there is that much to be thankful for. Probably the director was not to blame. The men were distinctly so. Indeed, the men's chorus

was in no way equal to the work of the women, who were decidedly more attentive, who always sang with a more clean enunciation and a higher spirit, and who generally evinced a more constant attempt to render to the director the things which were the director's.

The introduction to the third act of "Lohengrin" opened the second part of the concert, and gave the native string band an opportunity to show its energies. The rest of the program was vocal.

Madame Gadski sang the aria for Elizabeth in "Tannhäuser," and an aria from "Der Freischütz;" Gwilym Miles did the song to the evening star in "Tannhäuser," and Mr. Williams sang an aria in "Lohengrin." Later in the evening Mr. Williams and Mr. Miles sang the Balfe duet "Excelsior," which has always been liked here and which was programmed by request, the prints said. The vocal concert closed with the quintet in "Die Meistersinger," with Madame Gadski, Miss Green, Mr. Williams, Mr. Miles and Mr. Waterhouse singing.

Mr. Miles' "Song to the Evening Star" was somewhat of a revelation; it was such a surprise that even the equanimity of Mr. Ffrangcon-Davies was upset, so that he rushed to the singer at the close and thanked him, "for what you did and more for what you did not." Though little Mr. Miles has a voice so much out of proportion to the size of his body that there is a not unnatural desire to draw him into comparing the two, he preserved his self-control and addressed the sparkling feature of the western twilight sky with accents so gentle as to create a genuine surprise both in front and behind the scenes. For this circumstance there was a deal to be grateful, and the much abused song secured an extension of life by its careful treatment in the mouth of the diminutive Welshman. Mr. Williams was at his very best on Thursday night.

Rosa Green, who was announced as "the great contralto from Europe," much after the style in which the lamentable Mr. Gunter names his yellow-and-black books, sang an aria from "Rienzi," attacking it much as if she believed the name of the opera to be intimately associated with a certain brand of small beer which bears the same title. The program of the festival contained a long reprint from the *Gentleman's Journal*, of London, concerning this lady. During her appearance in Bangor the press of the State contained long interviews which she had consented to accord to reporters, and there were other signs of an interesting desire to cultivate the affections of the newspaper writers prior to engaging the ears of the public. However, Miss Green's singing was not of the order which in this country is regarded as artistic, whatever may be the customs of Europe, from which she came. This was mentioned as her American débüt. No voice like Miss Green's has been heard in Maine before. Perhaps it will be a long time before another will come. On the opening night Miss Green was the only singer receiving flowers, two pointedly handsome baskets being passed up to her from in front. The ability of the newspaper reporters to secure interviews with Miss Green and her relatives is so great, that THE MUSICAL COURIER will leave her in their hands.

In the concert of Friday afternoon, the second of the festival, the orchestra did the overture in Auber's "Monsieur" and the "Danse Macabre," which also was played last year. Last season Mr. Chapman raced the men off their feet in this Saint-Saëns work, which should be approached with a deal of care and without indifference.

The chorus sang "And the glory of the Lord," in "The Messiah," not very actively, suggesting a weariness with the labors of the first night. Mr. Miles sang a Verdi number very well, and Mr. Waterhouse, whose voice is beautiful, though not yet great, presented Gounod's "Sanctus" with the chorus, and got some honors from in front. Miss

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Shaw played "Danse des Fees," Alvars, without causing any prolonged sensation.

The second evening concert was a program of Italian and English opera numbers, the march in Goldmark's "The Queen of Sheba" leading off, and the chorus following with "And the glory of the Lord." Rosa Green, "the great contralto from Europe," exhibited her transoceanic tricks once more. Gwilym Miles sang "Dio Possente," in "Faust," handsomely and in big tones, and Madame Gadski sang an aria in Massenet's "Herodiade." The choral numbers were Sullivan's "The Lost Chord," sung by the women for color effects; "Crowned With the Tempest," in "Ernani," with a quartet and chorus, and "The Messiah" selection, besides three pictures from "The Tower of Babel," with the songs of the sons of Shem, Ham and Japhet. This was exceedingly well done, the peculiar music of the oratorio being given a characteristic expression that dressed the number in dramatic colors and made it the principal voice number of the festival outside of the "Elijah."

But the feature of the concert and the vocal sensation of the festival was the singing of Charlotte Maconda, who did the mad scene in "Lucia" for her first appearance in Maine. Miss Maconda's voice was worthy of a sincere admiration. She sang with a natural manner that provoked general and instant comment, and never once seemed to be at her utmost power, though this Donizetti scene is not child's play even in the mouth of genius. In the trying duet with the flute Miss Maconda was so beautifully true and possessed such a remarkable control of her throat that nothing would do when the number had closed with one grand, triumphant note, but an encore, which Mr. Chapman allowed in view of the aspect of the audience. A certain winning manner, a wholly natural method and a sense of power held in reserve marked Maconda's work above all others in the festival this year. In this respect she distinctly surpassed Lillian Blauvelt, who sang last season, and who was often at the very top of her powers in the accomplishment of the admittedly difficult work for which she was programmed.

The concert of Saturday afternoon was important on account of the Fifth Symphony of Beethoven, the four movements of which were done by the Maine orchestra. Mr. Chapman has not faltered in the face of any problem which has arisen in the short history of the Maine Festival, and when he received the suggestion that the orchestra play the entire Fifth Symphony he went at work with characteristic audacity and put his men into rehearsal without delay. Though the men have been studying the score for months, their first assembly rehearsal was held on the Monday preceding the first concert, Thursday. The playing of the symphony was not beyond criticism. There might, for instance, have been more brilliancy in the scherzo, and further rehearsal would probably have produced a more sprightly attitude with relation to the first movement. Yet there was a fine sentiment in the andante and in general the work showed the result of careful study, and that is worthy of favorable comment, to say the very least.

Mr. Chapman's tempi are peculiarly rapid and at times erratic, and this is the more trying because he has not been long associated with the players, yet it must be admitted that, judged by results, his work with the native orchestra

was particularly interesting, as much in its promise and its indications of a distinct progress as for the actual work done that afternoon.

Miss Ricker appeared in solo at this concert, and created a great deal of enthusiasm, which was certainly deserved. This contralto is not "from Europe," but in spite of that hindrance to fame possesses many admirable qualities. Miss Ricker's voice is very ample, with a warmth of tone that is instantly winning and a power which places it in the line of greatness, at least. She is cultivating delicacy of expression, which may be described as the single wanting quality of her throat, and that not a great one in view of the later work by the same singer in the oratorio.

"Heaven May Forgive You Kindly," Flotow, seems a trifle suggestive of the barrel-organ, yet its treatment by Miss Maconda, Miss Ricker, Mr. Waterhouse, Mr. Miles and Dr. Tibbets, a Maine singer, together with the chorus, made it worth hearing.

The last concert was the "Elijah," with Madame Gadski as the widow, Miss Ricker as the angel, Mrs. Barney, another Maine singer, as the youth, Mr. Williams as Obadiah and Mr. Davies as the prophet. This was the feature in chief of the Maine Festival of 1898. The whole oratorio, with the exception of some regrettable cuts near the close, was performed. While Madame Gadski and Mrs. Barney did remarkably well, and while Miss Ricker sang so brilliantly as to cause a mild sensation, the prominent interest of the concert centred about the two figures impersonated by Mr. Williams (particularly) and Mr. Davies. The former may now be mentioned as the ideal tenor of the "Elijah."

Mr. Davies was cautious. He bore an unmistakable air of self-repression. That searching after a fineness of tone rather than for an uproarious impression upon the auditory nerves, which was noticed by THE COURIER critic at Worcester, was doubly marked in Bangor, where the Welshman made the prophet the most commanding figure of the oratorio by the words of his mouth and the fire of his eye, rather than by the power of vocal cords and mere depth of lung. Mr. Davies might as well have been surrounded by scenery and dressed in the flowing robes of prophecy. He acted the part masterfully. He was Elijah, and the audience felt it deeply. One of the finest studies in expression seen in the whole evening was in Mr. Davies' lines, in which he refers with biting pointedness to the idolatry of the false prophets:

"They have feasted at Jezabel's table!"

This was sung with a sneering sarcasm, combined with dignity such as in itself would have made the performance notable. And in the

"Call Him louder!"

the singer rose to the very height of self-control and defied the priests of Baal in the most exquisitely powerful notes and with an intensity of emphasis little short of the wonderful.

Mr. Williams was second to nobody in his tenor part of Obadiah. In the estimate of the audience his was the most winning voice of the oratorio. His "If with All Your Hearts" was beautifully done. He, too, strove for that power which comes through a suspension of mere muscular activity and operates through force of personality. As

the oratorio was the most important work of the festival of 1898, and considering Mr. Williams' presentation of Obadiah, it seems perfectly proper to say that it was his singing which marked the success of the closing concert. In voice that was practically perfect, he sang with the same uplifting expression that has marked his oratorio work before this. He was winning where Davies was commanding. Both approached that point coveted by the truly great, where the voice is the vehicle of the spirit.

Thus the Maine festival of 1898 closed. Maconda, Williams, Davies are the three names inscribed highest on its record. The magnificent work of the chorus, in spite of sundry faults, which have been mentioned above, and the skill of the orchestra, must aid in marking the concerts as remarkable, considering all things. It will be noticed that no new work was tried, and that most of the programs were made up of numbers with which the people engaged, chorus and orchestra, were fairly familiar. Mr. Chapman preferred to execute well a few things rather than to hitch his wagon to too lofty a star and come to a sad end in attempting flights through spaces of music which can only be approached by such gradual degrees as the other great festivals of the country have passed through. The permanence of the festival is not yet fully established. Whether or not two great festivals, one in Portland and the other in Bangor can be given every year, has not yet been proved, the box office receipts not having yet been compared with the expenses. There are hopes that next year music matters in Eastern Maine may be fixed upon so sound a basis that these sordid matters of profit and loss may be kept in the background, so that the work of the Maine chorus and the Maine orchestra may be kept on moving to the front, as Mr. Chapman has already set the pace.

JAS E. DUNNING.

Armstrong Pupils.

A goodly number of last season's vocal pupils have resumed lessons with Lewis W. Armstrong, with several new ones, including one from St. Louis, Mo., and one from Buford, S. C. When pupils come such a distance it speaks well for the national reputation of the teacher. The Rev. Samuel McComb, of Rutgers Presbyterian Church, sent Mr. Armstrong a most flattering testimonial, in view of the good effects gained by the latter's treatment of his voice and throat in speech. Mr. Armstrong sang at the "Rainy Day Club" reception at the Tuxedo, last week.

Samuel P. Warren's Organ Recital.

In the Congregational Church, Great Barrington, Mass., last Wednesday afternoon, Samuel P. Warren gave an organ recital, which was enjoyed by a large audience. The following interesting program was gone through:

Organ Sonata in G, op. 28..... Elgar
Fantaisie in D flat, op. 101..... Saint-Saens
Prelude and fugue in D, book iv., No. 3..... Bach
Pastorale in G, op. 26, No. 1..... Coerne
Scherzo Symphonique in D minor, op. 4..... Miller
Legende et Final Symphonique in D, op. 71..... Guilmain
Un poco Adagio (D minor).
Allegro vivace con fuoco (D major).
Largo in D flat from The New World Symphony..Dvorak
(Transcription by F. G. Shinn.)
Concert piece in C minor, No. 1..... Thiele

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**Frau Gulbranson.**

Frau Ellen Gulbranson, the Wagnerian singer, is engaged to appear at the Imperial Opera House, Moscow.

An Aluminum Curtain.

The Grand Opéra of Paris has a new metallic curtain; it is made of plates of aluminum, and weighs only one-third of the old iron curtain.

Weimar.

Gustav Gutheil, for the last two years capellmeister at Strassburg, will after November 1 occupy the position of second capellmeister at Weimar.

Franz Rummel.

Prof. Franz Rummel has been engaged as teacher of the piano at the Eichberg Conservatory. He declined the offer of a similar position at Moscow.

Coburg.

The Coburg Theatre opened with a performance of Beethoven's "Fidelio." It was preceded by a recitation of Wildenbruch's "Unser Bismarck" and the Funeral March from "Götterdämmerung."

Strassburg.

The City Theatre of Strassburg celebrated September 10 its twenty-fifth anniversary. The program consisted of Beethoven's "Weihe des Hauses" and Mozart's "The Marriage of Figaro," the works with which it was inaugurated in 1873.

Prague.

The Czech Theatre in Prague announces that it will produce Thomas' "Hamlet," Le Borne's "Mudarra," Mozart's "Cosi fan tutte," Goplana Borodin's "Prince Igor," Tschaikowski's "Yolanté" and new works by Förster, Lostack, Kaar and Horak.

Bremen.

Respecting Max Bruch's secular oratorio, "Gustavus Adolphus," a report states: "The work with its broadly planned, masterly constructed choruses made a great impression. In the title role the composer is especially happy, the part being noble and characteristic."

Brussels.

The Brussels opera management believes in good old things. It opened the season with "Faust;" a new ballerina was much admired. The next piece was "Carmen," when a new dancer, Mlle. Vincent, made her debut; the third was "The Daughter of the Regiment;" who danced therein is not recorded.

Clementine von Schuch.

Frau Clementine von Schuch-Proksa, wife of the Dresden director, celebrated at the beginning of October her twenty-five years' jubilee on the stage, and took farewell of the scene of her successes as Norina in Donizetti's "Don

Pasquale." Frau von Schuch was a pupil at the Vienna Conservatory, and excepting some few tours devoted her career to the Dresden Opera.

"Damnation of Faust."

Berlioz's "Damnation of Faust" will have its 100th performance in Paris on the birthday of the composer, Colonne conducting it. Full particulars of former Paris productions have appeared in our regular Paris letters.

A Frenchman at Bayreuth.

M. Renaud, the baritone member of the Grand Opera, Paris, is to sing Amfortas at the next "Parsifal" production in Bayreuth on the strength of an invitation from Frau Cosima. His studies will be made at Bayreuth.

Lillian Blauvelt Sings To-Day.

Lillian Blauvelt will make her first public appearance in Germany to-day at the Gewandhaus in Leipsic. Then she will be heard in Munich, Berlin, Hamburg and Dresden, and the last week in October she has been engaged for a series of concerts in London.

Lloyd Retires.

Edward Lloyd, the English oratorio singer, who has also been heard in America, announces a series of farewell appearances prior to his final retirement from the profession. He has had a very successful career and ranks high in the line of legitimate artists.

The New St. Petersburg Opera House.

The new opera house in St. Petersburg, to be built under the regulations and rules ascribed to the Czar, is to cost 8,000,000 roubles, about \$4,000,000. It will have a sunken stage and a concealed orchestra. The proscenium arch is to be 140 feet high.

Ellison Van Hoose in London.

Ellison van Hoose, the American tenor, who sang with Ellis & Damrosch's Opera Company, and later with the Melba Concert Company, last season, has made an instantaneous hit in London. He has appeared at Monday Popular Concerts and the Crystal Palace, and the London newspapers have been unanimous in his praise. He has been engaged for important festivals in the spring and will return to London directly after his forthcoming season with the Melba Opera Company.

Stockholm.

The Stockholm Opera House began its season September 19 in the presence of the royal family. The house has just been completed. The acoustics are excellent. The auditorium contains 1,240 places. The stage is twenty-eight by twenty-three yards. There are nineteen dressing rooms, which in Sweden are calculated to accommodate 300 persons. The King contributes a large subvention and nominates some of the officials. On the opening night the seats were put up at auction and the receipts amounted to 25,000 marks.

Copenhagen.

A new opera was lately produced at Copenhagen. It is named "Hero," and is remarkable for having only one character, Hero. It is only a one-act piece, and with the overture lasts about forty minutes. It is a pity that the composer, Ludwig Schytte, did not prolong the agony and depict Leander shivering on the bank of the Hellespont before he plunged in, his arrival as "a damp, unpleasant body" at Hero's boudoir, then drying himself on her best gown, and finally becoming a subject for a coroner's verdict "Drowned under suspicious circumstances," like many French gentlemen near the Tour de Nesle.

Concierto de Ritter en Mexico.

MARIE LOUISE RITTER and Sr. Luis David were heard in concert on September 13 at the Wagner y Levien "Sala."

The program comprised the works of Beethoven, Chopin, Brahms, Mozart, Liszt and Popper, and were well presented. Señorita Ritter has been heard here in concert last May, and has won golden laurels for herself. The violoncellist had not been heard in public until this concert, and he covered himself with glory, although Señor David's work on the 'cello has been referred to some months ago in THE MUSICAL COURIER. Here is the program:

Piano solo—

Sonata, op. 27, Adagio Sostenuto, Alle-	Beethoven
gretto Presto	
Arabesque	Schumann
Balada en G minor	Chopin
	Marie Louise Ritter.

Violoncello and piano—

First movement of Sonata, op. 38	Brahms
Aria de Figaro	Mozart
Caucion de la Tarde	Schumann
Romanza	Mendelssohn
Sonata-Andante	Strauss
Melodie	Brahms
Primera encuentre	Popper
Mariposa	Popper
Señor Luis David and Señorita Ritter.	

Piano solo—

Presto, op. 58	Chopin
Nocturno, B flat minor	Chopin
Rhapsodie Espanola	Liszt
	Marie Louise Ritter.

Negotiations are now pending whereby Señorita Ritter is to appear in a series of concerts in conjunction with a world-renowned 'cellist next January in Mexico.

New Opera.

A new opera by the Danish composer Toft, named "Vifandaka," had great success at its first performance at Copenhagen.

New History of Music.

The "Illustrated History of Music," by Dr. Svoboda, published at Stuttgart, has arrived at a second edition. The author has given special attention to the music of antiquity and the middle ages and brings the history down to the works of Brahms.

Sacred Music.

The Russian Minister of the Interior has forbidden the printing or publication of any arrangements of the liturgical music of the orthodox church. The cause of the order is that the discovery has been made that these airs have been used as the basis for dance music. It is asserted that the tune known to our forefathers when "Jack Shepherd," the novel of W. H. Ainsworth, was popular, as "Nix my dolley pals, fake away," was taken from the Russian liturgy, and that "Buffalo Girls Come Out Tonight" is Gregorian, while it has been discovered that "Tara-boom-de-ay" is from a mass by Mozart. So the arrangers who have now fallen under the ban of M. de Pobedienotoff are not the first of their kind. When, we may ask, will Protestants cease singing hymns to opera music?

A facetious German says that few of the old composers could resist anticipating the music of the future. Thus Mendelssohn feloniously began his harmless overture to "Melusine" with the wave motive of the "Rheingold," and his A minor symphony with the best motive from the "Walküre." Even Schubert could not resist adopting the anvil motive for the scherzo of his D minor quartet.

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The Woman's String Orchestra of New York.

THIS organization, which is now in a much stronger condition than it has ever been, is about to begin a very busy season. A writer in the New York *Herald* not long ago characterized it as "unquestionably the finest women's orchestra in existence."

The picture accompanying this article does not show the full orchestra; it was taken at a time when it was not more than two-thirds as large as it now is.

The orchestra was formed under the auspices of a so-

About Musical People.

THE Humboldt Musical and Literary Society, of Columbus, Ohio, has mapped an interesting series of entertainments for the winter. The music committee consists of Carl Von Sybel, chairman; Philip Bruck, Judge Galloway, Oscar Schenck and Robert Wacker.

The Orange Mendelssohn Union, of Orange, N. J., has received a letter from Reinhold L. Herman, who has been engaged as leader of the society, stating that he would

of free classes in choral music this winter. Charles M. Schmitz will be the director, with James M. Dickinson as accompanist. The trustees of the institute, with a view to offering opportunities for the study of choral music, have decided to make the classes entirely free. The instruction is organized as follows: First—The Drexel Chorus for advanced training in oratorio music. Second—The choral class for young men and women desirous of studying choral music under favorable conditions. The classes will meet in the auditorium, where the grand organ is available in connection with the training, weekly at 8 p. m. The Drexel Chorus will meet every Monday evening and the choral class every Wednesday evening. Mr. Schmitz will receive applicants for admission personally at the institute.



THE WOMAN'S STRING ORCHESTRA.

society two years ago, Mrs. Nicholas Fish (mother of young Hamilton Fish) being elected president and Mrs. William C. Whitney, Mrs. Vanderbilt and other prominent society leaders and art promoters being interested.

The orchestra now numbers forty concert players or teachers of stringed instruments, and among this number are some clever soloists. Leontine Gaertner, the excellent violoncellist, is conspicuous as one of their stars. Carl V. Lachmund, the conductor (and founder), deserves praise, not only for the excellent standard to which he has attained in the orchestra's work, but for bringing out new works, particularly written for string orchestra, by great composers, and which would otherwise rarely be heard.

Madame Urso, Bispham and other artists of the highest reputation have assisted at their concerts. The New York *Herald* speaks of their playing in Händel's concerto, "Grosso VI., as being "highly commendable for delicacy, precision and shading," also as showing "great precision of attack, a good full tone and an abundance of spirit." W. J. Henderson writes in the *Times* (February 16): "Their body is good and the quality is excellent. The orchestra displayed a great deal of precision in its performance, but the most interesting feature is the color which the young women put in their work. Their conductor is Carl V. Lachmund, who must have done some uncommonly hard work in drilling them." Mr. Lachmund is well known as pianist and teacher, having studied three seasons with Liszt and was a fellow-student of Rosenthal, Sauer, d'Albert and others.

The orchestra will undertake several tours this season, November engagements having already been booked for New Haven, Northampton and Mount Holyoke. Their Washington concert, managed by Mrs. Long, the wife of the Secretary of the Navy, last spring, netted \$1,800 for charity, while a similar affair here, under auspices of the Daughters of the Revolution, cleared \$1,600, and another given with E. M. Bowman's church choir in Brooklyn was so successful that it was repeated a week later, again to a full house.

Madame Cappiani.

Madame Cappiani arrived on the Kaiser Wilhelm der Grosse last week. She was asked during the voyage to arrange a benefit concert for the Sailors' Orphans and Widows' Association, which she gladly consented to manage, and it proved a success. Mrs. Emma Juch Wellman sang to the delight of all. Miss Förster also sang and received much applause. Mrs. Max Bendix and Mr. Kulenkampff distinguished themselves in several piano pieces, and Felix Gros, the violinist, gave several solos. Madame Cappiani made a short and eloquent address, which was heartily applauded. The financial result proved satisfactory. Madame Cappiani has resumed her studio work at the Parker, No. 123 West Thirty-ninth street, and expects a very busy season.

leave Berlin on October 18 on the Saale, and would probably arrive in New York about October 25. He will take charge of the work of the union on November 1. An examination of voices was held last Monday night and a considerable number of singers were enrolled as members.

A string quartet has been organized by Director Randolph, of the Peabody Conservatory of Music, in Baltimore. The object is to afford advanced students opportunity

The Philadelphia *Enquirer* gives this information about the season of grand opera in that city: "The season, which will open the night of November 30, will consist of twenty subscription performances. There will be fourteen nights and six matinees. The sale of subscription seats opened to the general public yesterday morning at 1103 Chestnut street. The time will shortly be propitious for the announcement of certain particulars in connection with the approaching opera season that will arouse a widespread interest and quicken the musical pulse of the community. The operas to be presented will be selected from the following repertory: 'Romeo et Juliette,' 'Faust,' 'Lucia,' 'Rigoletto,' 'The Barber of Seville,' 'Martha,' 'Les Huguenots,' 'Iris,' 'A Basso Porto,' 'Cavalleria Rusticana,' 'I Pagliacci,' 'Tannhäuser,' 'Flying Dutchman,' 'Lohengrin,' 'Die Walküre,' 'Siegfried,' 'Die Göterdämmerung,' 'Carmen,' 'La Fille du Régiment,' 'Tristan and Isolde,' 'La Bohème.' Following are the artists: Sopranos and contraltos, Madame Melba, Fr. Ternina, Madame Gadski, Mlle. De Lussan, Mlle. Behnne, Mlle. Toronto, Madame Mattfeld, Madame Van Cauteren; tenors, M. Bonnard, Sig. Pandolfini, Herr Kraus, Signor Soler, Herr Rissling, Mr. Van Hoose and Alvarez; baritones and bassos, Herr Max Stury, M. Benuade, M. Bouduresque, Signor De Fries, Herr Stehmann, Signor Viveni, Leon Rains; conductors, Walter Damrosch, Signor Seppilli, Herr Fried."

"In a Persian Garden," the song cycle by Liza Lehmann, is to be given in Philadelphia, November 1, under new conditions. Heretofore it has been heard only with piano accompaniment, but on this occasion the accompaniment will consist of a string orchestra with piano. The scoring is by Nicholas Douty, who, in addition to his great success as a tenor singer, has of late become prominent as a

Zabei gestatten Sie mir
die Empfehlung des Herrn
Carl Lachmund der sich
selbst am besten empfiehlt
durch seine ausgezeichnete
Gewandtheit in der Theorie und
Praxis der Musik.
hochachtungsvoll F. Liszt
25th September 83 -
Weimar.

Translation:
"Heredwith allow me to recommend Mr. Carl Lachmund, who, however, will recommend himself the best by reason of his distinguished abilities as a practical and theoretical musician. With high esteem,
F. LISZT."
WEIMAR, September 25, '83.

A LISZT TESTIMONIAL TO LACHMUND.

tunities for the study of chamber music, and to give them practice in ensemble playing. The quartet is composed of Joan C. Van Hulsteyn, first violin; Howard Thatcher, second violin; Franz Bornschein, viola, and M. Furthmaier, violoncello. The quartet will hold weekly meetings and take up for study a number of standard works.

The Drexel Institute of Philadelphia will provide a series

song writer and composer. This is believed to be the only existing arrangement for string orchestra. The work will be presented by Mrs. Marie Kunkel Zimmerman, soprano; Miss Reba Brice Whitecar, contralto; Nicholas Douty, tenor, and E. M. Zimmerman, bass. Ellis Clark Hammann will assume the piano part, and Frederick E. Hahn will act as concertmaster. The performance is under the direction of Joseph Spencer Brock, and bids fair to

be conspicuous among the musical events of the coming season in the Quaker City.

The First Regiment Band, Samuel H. Kendle, director, has just returned from Atlantic City to Philadelphia, having played at one of the piers there for the season. Director Kendle received many compliments on his fine concert programs and the manner in which they were executed. This fine organization made a record which it should be proud of, and Philadelphians should appreciate the fact that they have such a good band. The patrons of the pier from New York, Baltimore, Washington, Pittsburgh, Cincinnati, &c., were unanimous in the band's praise.

The Orange Musical Art Society, of Orange, N. J., will give two concerts this season in Commonwealth Hall, East Orange, under the leadership of Arthur D. Woodruff. The officers of the society are: Mrs. Alexander King, president; Mrs. Charles J. Mills, vice-president; Mrs. Charles A. Trowbridge, secretary; Miss Mary Dodd, treasurer.

The Beethoven String Quartet, of Philadelphia, announces its sixth season of six classical concerts, to be given in the New Century Drawing Room, the first concert to be given Thursday evening, November 3. Speaking of this organization the Philadelphia *Press* says: "The intense musical satisfaction to be derived from an evening of chamber music cannot be appreciated by those unfamiliar with this form of music. The string quartet is the clearest illustration of the composer's genius. Within the last year or two the music lovers of Philadelphia have awakened to the presence of an organization that ranks with the best of its kind. The great increase last season in the number of subscribers fully demonstrated the popularity of the Beethoven Quartet. The membership is unchanged—William Stoll, Jr., first violin; Edwin A. Brill, second violin; Richard Schmidt, viola; Rudolph Hennig, violoncello."

Miss Mary E. Halleck, the Philadelphia pianist, is very busy these days preparing herself for her forthcoming engagement with the Carl Lowenstein Concert Company and the Permanent Orchestra of New York. Miss Halleck but recently returned from New York to Philadelphia, after an absence of two years in Vienna, where she was a pupil of Leschetizky. She will play with the organization named in all the large cities of the country, including Philadelphia, her native city.

William L. Tomlins, of Chicago, repeated his lecture in Brooklyn last Thursday afternoon on "Music: Its Nature and Influence." The lecture was under the auspices of the Brooklyn Institute, the members of which were present in large force. The lecturer showed considerable originality and force and made a good impression on his hearers. Mr. Tomlins will deliver the second lecture of his series tomorrow afternoon at the same place.

The Brooklyn *Standard-Union* says: "Mme. Ida May Benzing, the contralto, who formerly resided in Boston, has taken a residence at 751 Union street. During the season Madame Benzing and her husband, Jacob Benzing, a baritone singer, will give a number of recitals. The contralto has sang with marked success at concerts of the Metropolitan Permanent Orchestra, Sousa's Band, and at musical festivals in various cities."

Georgia claims a prodigy six years old, who composes music, both vocal and instrumental, and yet she has never taken a music lesson. Her name is Eula Vaughan, and her parents live in the town of Bowman. A veracious writer in the Atlanta *Constitution* thus describes the prodigy: "When Eula was only two and a half years old she was known to play the organ, while held in the lap of a nurse. Owing to the fact that there is no piano in her home, as the sole instrument her parents possess is an organ, her playing has been confined almost entirely to that. Still the youngster can play on the piano very well

indeed, for it seems to be as natural to her to play on either organ or piano as it is to breathe. At the last commencement of John Gibson Institute she played an accompaniment on the piano for the orchestra without even practicing the pieces. Her father says she can repeat any piece she has ever heard played. From her earliest years she seemed to have an idea of harmony. One day her uncle, Prof. J. B. Vaughan, happened to hear her play. He wrote the music down as he heard it, and so clever was the composition that it has found a ready sale at the music stores. Eula's touch is remarkably sympathetic. She is very pretty and small for her age. Her musical talent is not confined to either the piano or organ, for she has a pleasing childish voice, which gives much promise for the future. Often when Eula is playing over some music she has heard she adds variations of her own."

The new conservatory of music which has been established in connection with the Chattanooga Normal College, Chattanooga, Tenn., has opened with a large number of pupils. The faculty of the new school is composed of Prof. Roy Lamont Smith, teacher of piano; Frank H. Ormsby, teacher of voice; Mrs. Howard L. Smith, teacher of piano; Mrs. W. H. Pratt, teacher of voice, mezzo-soprano; Joseph O. Cadek, teacher of violin; Miss Elma Thomasson, teacher of harmony and musical literature. The formal opening of the conservatory was signalized by a reception which was attended by many prominent society people of Chattanooga.

A. H. Lough, a well-known organist of England, has taken charge of the organ in St. Paul's Church, Chattanooga, Tenn. Last Thursday night he gave a recital, which was largely attended and which received unstinted praise from the local press.

Says the Chattanooga (Tenn.) *News*: "The friends of Misses Madge and Leva McClung have welcomed them back to the city after an absence of several months in Texas. These charming young ladies are favorites with musicians, and this season, as heretofore, they will be heard on the violin, piano and other instruments in their skillful productions."

The *American*, of Nashville, Tenn., says:

"There has been no more important addition to Nashville musical circles in years than Mrs. Flounoy Rivers, of Pulaski. Mrs. Rivers, aside from being a thorough musician, has a fluent, easy, graceful manner, and that magnetism that is so essential to a public speaker. She is endowed with a wonderful intellect, is a deep student and all her lectures are well worth hearing."

Miss Mary Lyle McClure has returned from Germany and will make Nashville, Tenn., her home. She is a charming woman, a very accomplished pianist and is a valuable addition to the profession. She purposes to give a number of recitals in Nashville and other Southern cities.

St. Paul, Minn., will enjoy plenty of good music this winter, thanks to Edward Feldhauser and the Commercial Club. It has been arranged that all the great artists who visit the United States this year shall be enticed to St. Paul. The St. Paul *Globe* commends the enterprise in a column article, which closes as follows:

The financial arrangements for the concerts have been planned on a scale which augurs success in that respect, as they must be from an artistic point of view. It is proposed to secure 500 subscribers, at \$12.50 each, who shall have two tickets for each concert. This amount will meet the expenses of the engagement. It would then be proposed to sell the seats in the rest of the auditorium of the church, which seats 2,100, to the people, at such prices as are charged where the artists appear elsewhere. It will be seen that the prices for the season tickets are much lower than such seasons are usually enjoyed, and the men who have the project under way are more than convinced that the financial success of the scheme is certain.

The Charleston Musical Association, of Charleston, S. C., which has just been reorganized for the season, was

founded in 1875 and gave its first concert June 10 of that year. The organization was effected by such well-known men as Geo. H. Walter, J. R. Read, J. S. Murdoch, H. H. DeLeon and others. The first cantata given was "The Walpurgis Night." The concerts were a great success from the very first and have continued so to the present time. The musical direction, selection of suitable music, of good voices for its presentation and the entire training of a chorus of over a hundred voices has always been in the charge of Madame Barbot, whose unsurpassed ability and acknowledged talent for teaching, training and perfecting voices in choral music has brought her a well-earned celebrity. The concerts were given each year without a break through seven seasons, until May, 1883. In October, 1887, the association was reorganized and continued until May, 1889. A suspension occurred from that time until October, 1897, when it seemed to take on renewed vigor and life and has last year and this passed through a most successful musical and financial season under most trying circumstances. Much good has been accomplished, bringing forward a number of new and promising voices, a social reunion of old and new members, educating many to a knowledge of the best class of music, both in listening to and taking part in what was given. This has naturally caused a strong desire in both singers and subscribers to keep up and perpetuate such a noble and elevating musical body that so raises the taste and tone of Charleston.

The Sunday Night Music Club, of Washington City, was entertained last Sunday night by Mrs. Julius Ulke, 1004 S street, Northwest, the instrumental part of the program consisting of Haydn's "Bear" Symphony and three overtures—Beethoven's "Prometheus," Cherubini's "Wasersstrager" and Nicolai's "Merry Wives of Windsor"—all for four hands, piano and double quartet of strings. Miss Juliette Valette, of Baltimore, sang "Fruhlingsblumen," Reinecke, with violin obligato; "Legende Valaque," Braga, with violin obligato; "A Dream of Paradise," Gray, with violin and 'cello obligato, and Schubert's "Erl King," with four hands, piano and double string quartet accompaniment.

Mr. Pratt's New System.

Silas G. Pratt's lecture-recital on "Harmony Practically Applied to Piano Playing," at Hardman Hall, was well attended in spite of inclement weather. At the request of a number of teachers Mr. Pratt will arrange a special course of six lecture-lessons for teachers and students of piano playing, during which he will impart the principles of his method and show the students how they may make a practical use of the simple rudiments of harmony in studying and practicing piano music. Mr. Pratt asserts that in these six lessons he can give any player of average ability a sufficient knowledge of chords to analyze the harmonic construction and difficult passages of piano music.

The Aeolian Recital.

The Aeolian recital which was given last Saturday afternoon to an audience that overflowed the hall, marked the opening of the Aeolian Company's third season of free recitals. So many people were unable to get into the hall that an overflow musicale was given on the first floor.

Hans Kronold, the violoncellist, was the soloist, and played so well that every one of his numbers was encored. This was the program:

Overture, <i>Merry Wives of Windsor</i>	Nicolai
Aeolian Pipe Organ.	
Kamennoi-Ostrow No. 22, <i>Portrait Musical</i>	Rubinstein
Pianola and Baby Grand.	
Die Meistersinger (Walther's Prize Song).....	Wagner
Herr Kronold, accompanied by the Pianola.	
Ballet music, <i>Queen of Sheba</i>	Gounod
Fantaisie Impromptu, op. 66.....	Chopin
Pianola.	
La Campanella.....	Paganini-Liszt
Death and the Maiden.....	Schubert
Variations from D minor quartet.	Bottini
Reverie.....	
Arlequin.....	Popper
Herr Kronold, accompanied by the Orchestrelle.	
At a Georgia Camp Meeting, March Characteristic.....	Kerry Mills
Aeolian Pipe Organ.	

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begs to announce that he will resume teaching after his return from Europe—about the beginning of January. Letters may be addressed to T. C. BOEKELMAN, 106 West 45th Street, New York City, or Miss BELLE SCRIBNER, same address.

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SUCCESSFUL PRESENTATION OF "AIDA."

If anyone has doubts about the genius and talent of our American singers let him go to the American Theatre this and next week to witness as good a representation of Verdi's great opera "Aida" as can be heard in most important European cities. It is marvelous to find a company of artists who can play almost weekly a different opera and which can fulfill the difficult requirements of a great masterpiece such as "Aida" is on top of operas of the genre of Sullivan and Suppé, which, up to this week, have been in the repertory of the Castle Square Company this season.

When "Aida" was announced some weeks ago many persons shrugged their shoulders, doubtless thinking that in the face of the announcement by the Metropolitan Opera House and its galaxy of high priced European invaders such an undertaking would be an impossibility by American artists. If any such prejudiced persons were present at the American Theatre Monday night their misgivings must have been dispelled before the end of the first act.

Very seldom has a better performance of "Aida" been heard here. Certainly never one that was as true to pitch. The house was completely filled with a representative American audience, and to its credit be it said that it showed its entire interest even in the introduction, with its beautiful pianissimo counterpoint passages. This is more than can be said of the average audience at the Metropolitan Opera House. However, this attention may be due to the fact that at the American Theatre people can hear "Aida" for \$1, while at the other places it costs a V.

The cast on Monday night was superb. Yvonne de Treille as Aida sang and acted the difficult role with wonderful ease and grace. Miss Macnichol has never been heard to better advantage and was as fine looking an Amneris as has yet been seen here. Jos. Sheehan surprised his ardent admirers. He is better in grand opera than in the usual lighter works. He was a thoroughly satisfactory Rhadames. Mr. Stewart as Amonasro did not overact, as so many do in this role. He sang with much feeling. Herbert Witherspoon, a newcomer, was a good Ramfis, as was S. P. Vernon in the role of the King.

The chorus was excellent throughout. In fact, it gave great pleasure. Adolph Liesegang conducted the augmented orchestra with intelligence and had the production under thorough control. His work deserves great credit. The management of the Castle Square Company can be congratulated for having undertaken such a gigantic task with complete success. Every detail—the stage band, the scenery, even the real negro supernumeraries—was almost perfect. Of course, there were some cuts and there always are, and also an absence of ballet. It is astonishing to be able to give this grand production with the many people at such a low price of admission.

It is an education to go to the American, and the American public should not fail to crowd this theatre during the run of "Aida."

Mrs. Hadden-Alexander Returns.

This well-known pianist, who had a most successful season, has returned, and is now at 7 West Sixty-fifth street, her new studio, for the season. Several pupils from Ohio, Illinois and Nebraska have come on with her for the winter. On the way East she gave piano recitals at Lake Erie College, Painesville, Ohio; Kenton, Mansfield (before the Study Clubs), Ohio, and at Elmira College, Elmira, N. Y.

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Godfrey's Band Tour Postponed.

The tour of Dan Godfrey's British Guards Band, under the direction of Ch. A. E. Harris and Rudolph Aronson, has been postponed a month.

Ruben's Application.

L. M. Ruben has made application in bankruptcy for the purpose of discharging his debts, brought about by unfortunate business alliances.

"The Elijah."

The rehearsals of the People's Choral Union began with an attendance of 700 last Sunday. At the end of the season "The Elijah" will be given.

Sara Anderson and Seidl Orchestra.

Sara Anderson, the soprano, will leave on a concert tour next Monday with the Seidl Orchestra, to be absent two weeks. The tour includes Cleveland, Buffalo, Toronto and other cities.

Return of de Rialp.

Frank Ch. de Rialp, the vocal teacher, has returned to the city after a successful summer school at El Pardo, Pa., where he has established the same for the purpose of teaching during vacation.

Fine Piano for the Midlothian.

The Midlothian Club, of Chicago, has arranged a music room and has selected an A. B. Chase grand piano for the same. Every musician should interest himself in A. B. Chase pianos, for they are remarkable instruments.

Madame Schiller's Concert.

The orchestral concert of Mme. Madeline Schiller on November 29, at Carnegie Hall, will be one of the foremost events of the season. Emil Paur conducts and Madame Schiller will play the G major Rubinstein and the E flat Liszt concertos.

Lillian Apel's Approaching Marriage.

Miss Lillian Apel, of Detroit, formerly Vienna correspondent of this paper, a pianist of distinction and an anti-Leschetizky, will be married next Tuesday at the home of her parents, 484 Brush street, Detroit, to Temple Emery, Jr.

Thrane to Marry.

Victor Thrane, the manager, is to be married to Miss Lotta Louise Lacy, at the home of her parents, at Grand Rapids, Mich., on October 26. Mr. Thrane is due here next Tuesday on the Kaiser Friedrich, from Southampton, leaving there to-day.

Clara Bernetta.

Miss Clara Bernetta, dramatic soprano, formerly a resident of this city and lately living in Denver, has returned here to accept an engagement to instruct vocal pupils. Miss Bernetta is a pupil of San Giovanni, Muzio, Marchesi and Vancorbeil. Her studio is at 19 East Eighty-eighth street.

Laura E. Steins.

One of the successful piano teachers of this city, pupil of S. B. Mills, is Miss Laura E. Steins, of No. 124 East Eighty-seventh street. Miss Steins belongs to a musical family, and has succeeded in building up a large class of piano pupils. She is also an excellent accompanist for singers and instrumental performers.

Rudolph Aronson's Latest March.

Col. Theodore Roosevelt has sent Rudolph Aronson a letter of thanks for the dedication to him of the "Rough Riders' Military March." Advance parts have already

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been sent to Lieut. Dan Godfrey, and the composition will be performed at the first concert of his band this season in London.

J. Floyd Harris.

This promising young organist, of Detroit, Mich., has accepted a position with the Aeolian Company, New York.

Lillian Carlsmith.

Miss Lilian Carlsmith, the popular young contralto, returned last week to New York from her summer home at Old Orchard, Maine. Her manager, Remington Squire, has placed her for a number of concerts, and she has also accepted an engagement for a short tour in company with a well-known concert organization.

Miss Edith J. Miller.

Miss Edith J. Miller, the contralto, has returned to New York and is already very busy. Besides her engagement at St. Bartholomew's Church, she will be heard in numerous concerts and oratorios during the season.

Quick Business.

At less than two hours' notice that enterprising young manager, Remington Squire, placed J. H. McKinley as tenor for half a dozen concerts last week with the Redpath Grand Concert Company, which organization was touring in Ohio at the time. Mr. McKinley took the place of Mr. Rieger, the latter being at the bedside of his mother, who was seriously ill.

"In a Persian Garden."

Manager Victor Thrane has made arrangements to furnish, under the direction of Victor Harris, Liza Lehmann's "In a Persian Garden" with this remarkably strong cast: Miss Ethel Crane, soprano; Miss Marguerite Hall, contralto; Mackenzie Gordon, tenor, and Dr. Carl Dufft, basso. It is Mr. Thrane's purpose to present this novel and beautiful work in a number of cities. He has just published an elaborate and artistically printed book which tells all about it.

The S. Fischel Musical Agency.

This agency has secured a number of prominent artists and have made some excellent bookings in the past few weeks. Mme. Selma Kronold-Koert, the prima donna of the International Opera Company, who came over from Germany to fill an engagement with this company, has, it is understood, secured through the S. Fischel Musical Agency this engagement. Forrest D. Carr, the basso, has also been booked by this agency. Another singer who secured her engagement through this agency is Mme. Rosalia Chalia, the prima donna of the Royal Italian Opera Company, who recently sang with great success in Philadelphia and Brooklyn. Others who have committed their fortunes to the Fischel Agency are Alber De Bassini, Mme. Emma Dante, Miss Marguerite Falling and Miss Alexia Barson. The last named singer, who is the prima donna of the Münchner Volks Theatre, is booked for the entire season with Daly's "Geisha" Opera Company, and is having a great success, this being her first appearance in light opera. Engagements have been made for the Richard Arnold String Quartet, and the agency is busy making other bookings.

A "Matinee Musicale."

Chickering & Sons' first "Matinee Musicale" of the season was given last Tuesday afternoon in Chickering Hall, a large audience being present.

Those who took part were Miss Eloise Morgan, soprano; Miss Maria Kuhr, pianist, and Frank Listemann, violoncellist.

The program was:

Piano, Hark, Hark, the Lark!.....	Schubert-Liszt
Vocal, Aria (Philemon and Baucis).....	Gounod
Violoncello and piano, Fantaisie, Le Desir.....	Servais
Vocal—	
Pourquoi.....	Jocelyn-Godard
Berceuse.....	Jocelyn-Godard
Piano, Nenia.....	Sgambati
Violoncello—	
Caprice Pastorale.....	Piatti
Caprice l'Arpeggio.....	Piatti

Miss Kuhr, who is a pianist of more than ordinary ability, played her numbers in a refined and musically way.

Miss Morgan possesses a soprano voice of unusual excellence, which she uses judiciously, showing how intelli-

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Washington Concert (National Theatre charity) netted \$1,800.

New York Concert (Daughters of Revolution), \$1,000.

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gently she has studied and how thoroughly she has been taught. Nature and art have combined to constitute her a captivating singer, and she is destined to win many laurels on the concert stage.

It should be mentioned that the violoncello playing of Frank Listemann was admirable. All the accompaniments were played by Mrs. Ida Letson Morgan, who showed excellent taste.

F. X. Arens.

This highly successful voice-builder has returned to New York after several months' sojourn at his cottage in Macatawa Park, Mich. While in the Northwest Mr. Arens conducted a summer course for singers and voice-teachers which proved so successful that he will repeat it next summer. Already enough pupils have entered to insure its success. In addition, he has been offered studio facilities, &c., by a prominent voice teacher of Grand Rapids, if he will assume charge of a summer class at that city, an offer which he will likely accept. As a direct result of his summer's work a number of Western pupils have followed Mr. Arens to New York, to take up their studies with him.

A new feature of this season's work will be a repetition of his Macatawa lectures in the form of popular studio talks on the art of singing, at which his advanced pupils will assist. Although Mr. Arens returned but a few days ago his list of pupils is already so large as to leave him only a few afternoon hours. The success which he has achieved since coming to New York is remarkable. It is not surprising, however, for Mr. Arens combines in a rare degree all the requisites of a thorough voice-builder, viz., an accurate knowledge of the human voice and its resources, capabilities and limitations; an ear so sensitive as to enable him to detect the minutest gradations in tone, practical experience extending over many years; an abundance of personal magnetism and unbounded enthusiasm, and that rare power of being able to impart his knowledge to others.

Mr. Arens is a refined gentleman and thoroughly equipped musician, being au fait as a conductor and possessing distinct merit as a composer. His vocal creed may be summed up as follows:

(a) As to tone—Greatest resonance and flexibility within, greatest ease and naturalness of tone emission and fluency of diction.

(b) As to style and expression—Influence over the physical apparatus by means of psychic emotion and imagination.

R. Katzenmayer's Funeral.

Impressive music, eulogistic addresses, and a lavish display of floral pieces were the notable features of the funeral ceremonies held for Richard Katzenmayer in Arion Hall, at Fifty-ninth street and Park avenue, last Thursday forenoon. The members of the Arion Society, of which Mr. Katzenmayer had been president for several terms, were present in large numbers, and there were also delegations from numerous other organizations with which the deceased had been associated. Fully 1,000 men and women crowded into the large auditorium on the top floor of the Arion Society's building, in addition to the chorus and orchestra, which filled the platform at one end.

Heavy festoons of black cloth covered the upper portion of the walls of the auditorium and a screen of flowers and plants extended across the front of the platform. Resting on a low bier directly in front of the platform centre was the coffin, which was covered by a deftly woven mantle of white roses, lilies of the valley, orchids and Galax leaves. Ranged along the front of the platform, some on its edge, and others on the floor below, were floral emblems in great profusion.

The funeral exercises began at 11 o'clock by the formal entry of the honorary pall bearers and the members of Mr. Katzenmayer's family. The pall bearers were C. William Bergner, Isaac Dannenberg, George Ehret, George Von Skal, Dr. A. C. Anderson, Dr. L. Weyland, and Dr. W. Mittendorf. President Richard Weinacht, of the Arion Society, delivered a short address in German, in which he paid an earnest tribute to the character and the achievements of Mr. Katzenmayer. Other addresses of a similar character were delivered, also in German, by Dr. L. Weyland, president of the United Singers of New York; George Von Skal, president of the German Press Club, and Bernhard Kämpfert.

At the close of the exercises the body was taken direct from Arion Hall to Greenwood Cemetery, where it was interred in the Katzenmayer family plot without further ceremonies.



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Edouard Zelenrust.

THE great pianist from Holland, Edouard Zelenrust, who has met with such success in London and Paris, will be here during the season, and in anticipation of his visit we publish his portrait to-day on the front page of the paper.

Zelenrust is one of the modern players who covers the whole piano repertory, but who has devoted particular attention to the development of Bach, and although not making a specialty of it he has emphasized his Bach playing to an extent very few pianists reach.

We notice among his programs the leading works of Beethoven, the many Liszt works and arrangements, Schumann, Chopin, Rubinstein, Schubert, Weber, &c. Criticisms from the London *Times*, the *Era*, the London musical papers and the Swiss papers, the *Paris Figaro* and the *Paris Temps*, &c., speak in the very highest terms of the technical and musical accomplishments of this virtuoso. He is a modest man and doesn't care to have his talents exploited before his actual performance, which is awaited here with the greatest pleasure.

More About Richter.

THE following is from the London *Daily News* of Monday day of last week:

Certain alarmist reports which came from Vienna to London early in the week concerning the health of Dr. Richter, who, it was alleged, had, owing to rheumatism of the right hand, resigned in favor of Herr Mahler his posts at the Imperial Opera and the Vienna Philharmonic concerts, astonished many who might have been expected to know something about the master. Dr. Richter was accordingly communicated with, and Mr. Vert, his manager in England, yesterday received a telegram from the famous conductor, stating that the whole rumor was "quite untrue." As a matter of fact, Dr. Richter will be here a fortnight hence to direct a long series of orchestral concerts in London and the provinces. The report, which seems to have come in a roundabout way from a Cologne newspaper, probably arose from the fact, which we have more than once mentioned, that Dr. Richter will shortly complete the service at Vienna qualifying him for a pension. The only change likely just yet to take place at the Vienna Opera is the assumption by the indefatigable Herr Mahler of the duties of stage manager, with, as sub-manager, Herr Stritt, the Wagnerian tenor.

Dr. Richter telegraphs: "Quite untrue." Does that mean not exactly false?

Harry Field.

This sterling artist has just returned to Leipsic from a concert tour through Thuringia in conjunction with Albin Günther, who is engaged for next year's Bayreuth performances. Mr. Field's Sonata, A flat (Weber; Tarantella (Liszt), "Chant Polonoise" (Chopin-Liszt), "Danse des Elles" (Sapellnikoff) were played in a manner to call forth unstinted praise from press and public alike. He will give a recital in the Singakademie in Berlin on October 25.

An Important Engagement.

Miss Kathrin Hilke, soprano; Miss Mary Louise Clary, contralto; J. H. McKinley, tenor, and Carl E. Duff, basso, have been engaged by the Choral Society of Washington, D. C., for a performance of Verdi's "Requiem" early next spring. It would be difficult to secure a stronger cast for such a work, for these artists go so well together and have appeared together as soloists so often under the direction of Remington Squire, that their ensemble work in anything of this sort is highly meritorious.

Miss Eleanore Broadfoot.

Miss Eleanore Broadfoot, the young American contralto, who won such critical praise last season for the singular purity of her flexible contralto voice and her artistic abandon, will tour the country with Mme. Clementine De Vere's International Opera Company, whose repertory will be sung in French, Italian and English this season. Miss Broadfoot is a graduate of Mme. Murio-Celli's operatic school and is the latest addition to the brilliant galaxy of American singers that includes such artists as Marie Engle, Emma Juch, Marie Groebel, Minnie Dilthey, Nellie Bergen, Dorothy Morton, Amanda Fabris and Rosa Linde. Miss Broadfoot's roles include Siebel in "Faust," Urbano in "Les Huguenots," Carmen, Stefano in "Romeo and Juliet" and Azucena in "Il Trovatore."

Mme. Katharine Evans Von Kleaner.

That this eminent teacher's reputation is not confined to this country is proved by the fact that a pupil has come all the way from Berlin to study with her. She was recommended by a distinguished Berlin musician. Miss Weston, who conducts the vocal department of Elizabeth College, in North Carolina, sang in a concert in Charlotte recently and made a distinct hit. The *Daily Observer*, of Charlotte, in the course of a long notice of the concert, said:

Miss Weston, the vocal teacher at Elizabeth College, sang in "La Fafalla." She has a rich, full soprano and sings with ease and fine effect. She was encored and gave "The Sweetest Flower that Blows," by Van der Stucken. The audience was charmed with Miss Weston's singing, and showed its appreciation by hearty applause.

ITALIAN OPERA.

AT THE CASINO.

WHEN Grau gives "Werther" or "Falstaff" at the Metropolitan the houses are empty; when the Royal Italian Opera Company gives Puccini's "La Bohème" at the Casino or "Manon Lescaut," the houses are not crowded, and consequently it is not a question of the organization or the merit of the production, but it simmers right down to this, that a cosmopolitan city of nearly three million people, with another two million within a ten mile radius of the City Hall, and over 100,000 strangers from all over the world in the city every day, will not support any opera that is not fashionable, and opera is not fashionable in this town unless it has a star cast, for even Jean de Reszke and Emma Eames together in "Werther" could draw no house, and Eames, Maurel and Campanari could do nothing with Verdi's marvelous "Falstaff."

So much for that imported operatic novelty, the star system, introduced by Mr. Grau at the Metropolitan. The Chicago papers of the past week are already calling for star casts, and for Wagner cycle performances, and threaten a rumpus if the regulation works merely are to be performed in that city. It is only necessary to stimulate our radicalism in America to get the full benefit of it in its most extreme and sanguinary manifestation. A year ago we believed in the Monroe doctrine and now we want the Philippines, and we do not propose to stop there; we want a slice of China when, or even before, the partition begins. Probably Mr. Grau made a close study of that pathological condition called fashion by us (although it is merely an imitation of a few sets), and he therefore stimulated the star system. It cost him his last season, with the aid of THE MUSICAL COURIER, which fought that excrescence of the star system, the high salary crime; we shall see how it will work this time.

Puccini's work was never given as well as on Monday night, the cast being nearly identical with that of last spring, but the ensemble was of a higher order, and the orchestra in itself a finer body of musicians, resulting in an elaborate demonstration of the beauties of the score. Emmerico Morreale, the leader, conducted with a rare discrimination and told a somewhat different story than was heard at Wallack's.

Every musically inclined person should hear "La Bohème," which is to be given on Friday evening and Saturday matinee. To-night, to-morrow and Saturday nights the company will produce "Il Pagliacci" and "Cavalleria Rusticana."

The cast on Monday night was as follows:

Mimi	Linda Montanari
Musetta	Cleopatra Vicini
Rudolfo, poet	Giuseppe Agostini
Marcello, painter	Luigi Francesconi
Colline	Giovanni Scolari
Schaunard, philosopher	D. Cantori
Benoit, landlord	Alcidoro, treasurer of the estates
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